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Brooklyn Hears Its Own Orchestra For The First Time

By QUAINANCE EATON

EXCITEMENT unequalled since the Dodgers won the pennant in 1941 stirred the Borough of Brooklyn on the night of Wednesday, March 16, when the Brooklyn Symphony made its debut. Hitherto noted in the public mind chiefly for its baseball team and the tree that grows there, the borough took on a musical luster with this event, and evidenced its seriousness of purpose by almost filling the 2,300 seats of the Academy of Music.

The orchestra, composed of 85 players under Herbert Zipper, acquitted itself well at the first of two so-called "pilot" concerts, which will be the extent of its activities this season. For more than two years, preparations have been made for this occasion. True to its reputation for doing things the hard way, Brooklyn has worried and pondered, worked and hoped, since the day Viennese-born Mr. Zipper came back from the wars to join a handful of GI buddies who had heard him conduct in Manila.

These enthusiasts sent out questionnaires to 8,000 citizens, asking, among other things, what would be the most welcome mixture for symphony programs, and what days of the week would be the most convenient for concerts. From the replies, it was judged that the ideal procedure would be to take the orchestra to the people instead of asking the customers to come regularly to one concert hall; therefore, the second of the original pair of concerts was planned for the Technical High School on March 20. It is hoped that next year this "caravan" service may be widely extended to other localities.

Responses to the questionnaire showed a preference for programs combining opera and symphonic works. The first list reflected this preference, faithfully. Beethoven's Fifth Symphony opened the program, and Strauss' Till Eulenspiegel closed it. In between came a large operatic segment—Part I of Act IV of Verdi's Don Carlos, cannily chosen for its novelty value

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Shostakovich to Speak At Conference in New York

THE State Department has granted permission for Dimitri Shostakovich to attend the Cultural and Scientific Conference for World Peace, to be held in New York between March 25 and 27. The department formally stated that it knew that the conference would be Communist dominated, but that permission was granted in the interests of free speech in America. Local 802 of the American Federation of Musicians announced that it would take no part in the conference, but that Mr. Shostakovich, whose arrival "will emphasize . . . the utter debasement of artistic freedom in the Soviet Union," was welcome to apply for permanent residence here.



Singers who will make their debuts with the New York City Opera Company in its spring season meet with Laszlo Halez, artistic director of the company, and Commissioner Paul Moss—David Garen, tenor; Helena Bliss, soprano; Robert Bernauer, tenor; Commissioner Moss; Mr. Halez; and Margarita Zambrana, soprano

Metropolitan Fund Campaign Asks \$250,000 For Next Year

A CAMPAIGN to raise \$250,000 for the Metropolitan Opera's 1949-50 season was launched on Feb. 12 with an appeal by George A. Sloan, chairman of the board of directors, and Charles M. Spofford, president of the Metropolitan Opera Association. The fund will be used for production purposes next season. The Metropolitan Opera Guild assumed responsibility for conducting the campaign. Lauder Greenway, president of the guild, is acting as chairman, with Mrs. August Belmont as vice-chairman, and Ruth M. Leach as treasurer.

The Metropolitan Opera Board passed a resolution stating that in view of Edward Johnson's consent to delay his retirement as general manager one more year, it felt obliged to provide him with working funds to make new productions and important revivals possible. Appeals were made during the intermissions of the Saturday afternoon broadcasts by Mrs. Belmont, Helen Traubel, and others. On Feb. 19, John Brownlee, Kerstin Thorborg, Risé Stevens, Regina Resnik, Nicola Moscona, and Louis D'Angelo joined in a round-table discussion during intermission of the broadcast performance of Aida, to clarify the needs of the Metropolitan and the urgency of the campaign.

On March 12, Mr. Greenway announced that the fund had passed the half-way mark, with a total of \$135,000 in contributions to date. About 45 per cent came from guild members, including a donation of \$25,000 from the guild treasury. Large gifts accounted for 23 per cent of the \$135,000; and donations from members of the Metropolitan Opera's radio audience made up the rest. The Boston Opera Association contributed \$5,000; anonymous gifts from two foundations totalled \$15,000; and other anonymous contributions amounted to \$4,000.

On March 4, 7,050 opera lovers had already responded to the Metropolitan's appeal for public assistance. Among them was Frederick Specht, 98 years old, who attended the opening of the Metropolitan Opera on Oct. 22, 1883. Another contributor was an inmate of a Federal penitentiary. An Italian woman whose ambitions to become a singer were thwarted because she was orphaned as a child sent in a week's salary—\$50. Another opera devotee sent a check for \$53, one dollar for each of the 53 years she has been listening to opera.

The Metropolitan Opera Guild has organized a special gifts committee to assist in the campaign. Mrs. Lewis Frissell is acting as chairman, with Mrs. John T. Lawrence and Mrs. Richard E. Myers as co-chairmen. The principal objective of this committee will be to raise funds from opera patrons in the New York area.

Annual Metropolitan Reports

THE annual reports of Edward Johnson, general manager, and Charles M. Spofford, president, of the Metropolitan Opera Association, relating to the 1947-48 season, were made public recently in conjunction with the annual financial statement.

Mr. Johnson's report follows:

"The fundamental purpose of the Metropolitan Opera Company is to produce a large repertory of great operas with the highest artistic standards. In the last analysis the Metropolitan's product is the performance. Therefore, every major decision is considered in the light of the query, 'How will this affect our product tonight . . . next week . . . next year?' 'It is interesting to apply to the

Chavez Quits Post As Leader Of Mexico Symphony

MEXICO, D.F.

THE resignation of Carlos Chavez, founder and for 21 years conductor of the National Symphony of Mexico, was accepted early in March by the board of directors, which, at the same time, voted to dissolve the civil association under which the orchestra has legal life rather than go on without his leadership.

In a letter dated Jan. 19, Mr. Chavez reiterated his desire to resign, first expressed in 1945 and since repeated, and stated in unequivocal terms his determination to free himself from his duties with the orchestra in order to "dedicate his time to composition and study." In accepting his decision and voting to disband the orchestra, the members of the board of directors pointed out that the National Symphony is, in reality, the personal work of Mr. Chavez, and expressed the belief that the National Orchestra of the Conservatory, which Mr. Chavez has aided in various ways, would, "in conjunction with other official and privately owned orchestras—none of which Mr. Chavez intends to conduct—will be able to satisfy the musical demands of the now flourishing symphony public. The lovers of symphonic music will still have their demands met through the foresight and efforts of Carlos Chavez."

The orchestra was founded in 1928, on the initiative of Mr. Chavez, and the next year was granted a federal subsidy. The composition of the board of directors is, with a single exception, the same as at its inception.

Neither Mr. Chavez nor the board of directors made any reference to the labor troubles that have beset the orchestra or certain recent controversial criticism of the orchestra's artistic merits in statements each has given to the press. Last season, difficulties with members of the orchestra made it necessary for the Government Labor Department to intervene after the Jalapa Symphony was suddenly called in to substitute when a strike by the National Symphony delayed the opening of the opera season at the Palacio de Bellas Artes.

Metropolitan and to its product the basic principles that guide most business concerns. From the managerial point of view it is essential that any organization, commercial or artistic, show constant signs of growth and expansion. A healthy future cannot be assured merely by maintaining an easy status quo. Old methods and techniques must be restudied, old equipment must be replaced, new projects must be undertaken, promising members of the company must be developed, talented newcomers must be encouraged, subsidiary interests must be promoted and one's audience must always increase.

"By these standards the 1947-48 season of the Metropolitan Opera

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Singers in the Brooklyn Symphony production of Verdi's *Don Carlos*: from the left, Brenda Lewis, as the Queen; Oscar Natzka, as King Philip; Regina Resnik, as Princess Eboli; George Tozzi, as the Inquisitor; and Frank Gamboni, as Rodrigo

Brooklyn Symphony

(Continued from page 3)

(the opera has not been given at the Metropolitan since Dec. 13, 1922, when Giovanni Martinelli was the Don Carlos, Feodor Chaliapin the King Philip and Jeanne Gordon the Princess Eboli). Also appealing was the fact that five singers are necessary for the excerpts, and their presence added to the atmosphere of festivity. They were Regina Resnik, who sang Princess Eboli; Brenda Lewis, as Queen Elizabeth; Oscar Natzka, as Philip II; Frank Gamboni, as Rodrigo; and George Tozzi, as the Grand Inquisitor.

It was plain, on this occasion, that civic support had been thoroughly enlisted. An impressive committee, headed by Borough President John Cashmore, honorary chairman, and Henry C. Bohack, chairman, was well represented at the concert. The Symphony Association includes three New York Supreme Court justices, five bankers, 55 presidents and officers of manufacturing and business firms, and more than 1,000 workers scattered throughout the 28 sections of Brooklyn. Instrumental in the success of the undertaking have been the thirteen workers of the women's committee, which has three co-chairmen—Mrs. Lester Miller, Mrs. William E. Parker, and Mrs. Joseph Picone. Rembert R. Wurlitzer is chairman of the board of trustees. Richard Korn is associate conductor.

The goal of these workers is a self-sustaining orchestra serving all 28 sections within the next three years. Membership fees from the association and radio and record revenues are counted on. Next season should be a full one, according to present plans. Corollary endeavors will be the formation of a 400-voice chorus and the institution of junior symphony activities.

Mr. Zipper auditioned 700 players, it is said, before choosing the present ensemble, which has been incorporated as a non-profit organization. The democratic makeup of the group is indicated by the presence of fourteen women, one of them a Negro, one a lively gray-haired matron. The average age seems to be on the youthful side, with many fresh, young faces in all sections. Two players, Morris Kirshbaum, cello, and Newton Pacht, double bass, were in the GI orchestra led by Mr. Zipper in the Philippines.

The orchestra had rehearsed long and faithfully. During the week before the concert, rehearsals were held in the First Presbyterian Church, donated for the purpose by the minister, Phillips P. Elliott, and in the Academy itself. The results were apparent in the performance, which went smoothly, on the whole. The balance



Herbert Zipper, conductor, with Giovanni Martinelli, who sang *Don Carlos* at the Metropolitan Opera in 1922

of choirs was unusually good for a new ensemble, although occasionally the brass got out of hand. The strings were silky and flexible; the winds, neat and often brilliant. Throughout the concert, the devotion of the men and women to the conductor was evident, and because of it they perhaps played better than they could have been expected to.

Mr. Zipper has obviously been trained in a thoroughgoing school. His beat was firm and elastic; his intentions were evident, and almost always realized; his conceptions were conservative, thoughtful, and moderately inspiring. He seemed to belong to the "graceful" class of conductors, for his motions were always plastic and curved rather than angular. The interpretations of the Beethoven and Strauss were lucid and agreeable, musicianly and logical, though not highly inflected.

THE *Don Carlos* excerpts were extremely interesting intrinsically, and the performance was generally competent, often communicative. The singers appeared in costume before a long, brown screen that masked the right half of the orchestra entirely—and, incidentally, served to better the balance because it subdued the brasses. A table, a throne-like chair, a candelabra, and a jewel box were the props. While not entirely fulfilling the illusion, this attempt at staging was commendable.

The singers gave a good account of Verdi's dramatic music. The excerpts included Philip's aria of meditation and despair at the loss of honor and love; his duet with the Grand Inquisi-

tor; the scene with Elizabeth in which she demands justice for the theft of her jewel box, and Philip accuses her of betraying him with his son, Don Carlos, to whom she had been engaged before her forced marriage to the King; the entrance of the Princess Eboli; the fine quartet that includes these three and Rodrigo, the rebel; and the final scene of Eboli's confession of the theft of the jewel case, and her banishment by the Queen, ending with the famous aria, *O don fatale*. Italian was the language employed, but an excellent translation in Paul Affelder's program notes assisted the audience in comprehension.

Miss Resnik sang the virtuoso part of Eboli with great beauty of tone, except for a pair of forced high notes, and her instinct for drama infused her performance with fire and impact. Miss Lewis was generally effective as the Queen; Mr. Natzka's deep, fine voice was especially telling in its lower range; and Mr. Tozzi and Mr. Gamboni added conviction in their smaller roles.

Altogether, it was an occasion for pride on the part of the Brooklynites who made it possible.

Fritz Busch Denies Opposing Furtwängler

CHICAGO.—Fritz Busch has denied, in a telegram to Edward L. Ryerson, president of the Orchestral Association, that he was one of those opposing the proposed visit to America next year of Wilhelm Furtwängler as a guest conductor of the Chicago Symphony Orchestra. Two Chicago newspapers had published a wire story, under a New York dateline, in which Mr. Busch was quoted as saying of Mr. Furtwängler:

"He refused to leave his post with the Berlin Symphony on account of his important position in the Reich's music world. He is a man without character, and I don't think that men without character should be allowed to conduct Beethoven, Mozart and Haydn. They were men with character."

In denying the quotation, sent from New York by United Press on Jan. 6, Mr. Ryerson pointed out that Mr. Busch had signed to appear with the Chicago Symphony next year at a time when it was believed Mr. Furtwängler also would be here. Mr. Busch's wire, as made public by Mr. Ryerson:

"Just learned about statement which I am said to have made in the Furtwängler case. I herewith declare that I never since at least 1932 met Furtwängler, nor have I been in any contact with him. Second, that he, however, contacted me in July, 1933, while I was conducting in Buenos Aires, and proposed that I share with him the Berlin Philharmonic concerts the following winter, which I did not accept. Third, that since the Furtwängler case came up towards the end of last war, I strictly refused to give information to the press or to organizations in public, as I was asked, for I consider the average man unable to make appropriate distinction between a person's moral viewpoint or mere jealous rivalry. Fourth, all other information is erroneous. Regards."

Arthur Lipkin Named Birmingham Director

BIRMINGHAM, ALA.—The board of directors of the Birmingham Civic Orchestra announced late last month the appointment of Arthur Bennett Lipkin as the orchestra's musical director. Mr. Lipkin, who is a member of the first violin section of the Philadelphia Orchestra, will assume his new post in June, on the conclusion of the Philadelphia Orchestra's British tour.

New York-Chicago Opera Merger Plans

New York City Opera to Repeat Visit Next Fall—Reciprocal Arrangement Discussed

CHICAGO.—The New York City Opera Company, which came here for the first time last December with its expenses guaranteed by a new Committee for Opera in Chicago, will be back again next November without any financial guarantee, as part of a long-range plan to build a Chicago City Opera Company, which will pool its resources with the New York group of which it will be a counterpart. The company from the New York City Center, which played eighteen performances in its first Chicago visit, Dec. 1 to 19, will open a four-week engagement at the Civic Opera House next Nov. 23, employing resources to be built up by Chicago during the year. Chicagoans will organize a chorus, orchestra, ballet, and administrative personnel, and will audition singers from this area as possible soloists.

BY 1950, according to the three-year plan, a longer season can be held in Chicago. An extra season in the spring is contemplated, and "during this year two new major operas will be produced and have their premieres in Chicago." By 1951, Chicago is to have its own city opera, "which will continue to pool its resources with the New York City Opera, thus achieving the joint effort of the two cities under common artistic direction."

This announcement was made by Mayor William O'Dwyer of New York and Mayor Martin Kennelly of Chicago, after a conference attended also by Bentley G. McCloud, chairman of the Committee for Opera in Chicago; Abner J. Stilwell, chairman, and Herbert J. Lorber, treasurer, of the Chicago Music Foundation; and Charles Aaron, attorney for the Chicago groups.

"We, as mayors of the two largest cities," the announcement said, "feel that cultural progress is a part of the responsibility of every American city, and that no greater contribution can be made by cities and their officials and public-minded citizens, than to develop the latent tremendous musical and artistic talent that exists among the young people of our cities and rural areas who should have an outlet, which can be best done through co-operative municipal cultural efforts of this character. We extend to all the cities of America, through their mayors and leading citizens, an invitation to join with New York and Chicago in making possible, in their own communities, this same fine effort, and offer to them the benefit of our joint organization."

WILLIAM LEONARD

Glyndebourne Visit To Princeton Delayed

The Glyndebourne Opera Company has postponed its scheduled three-week season at the McCarter Theater of Princeton University until 1950, it was announced early this month by Carleton Smith, director of the National Arts Foundation, which was sponsoring the visit, and Rudolph Bing, general manager of the British company.

The Glyndebourne company had accepted an invitation to make its first appearances outside the British Isles at Princeton from Oct. 3 to 22. Mr. Bing said the delay was necessary because the company will need more time to prepare the program that it wants to present. No date has been set for the 1950 visit.

Falstaff and Pelléas at Metropolitan

By CECIL SMITH

THE Metropolitan Opera rounded out its 1948-49 repertory, except for Parsifal, always an end-of-season item, with revivals of two subtle and intricate masterpieces, both of which had been absent from the schedule for several seasons. On Feb. 16, Debussy's Pelléas et Mélisande was restored after a lapse of four years and two days, with Elen Dosia as the fragile heroine, and Jacques Jansen, imported from the Paris Opéra-Comique for the occasion, as Pelléas. Ten days later, on Feb. 26, Verdi's Falstaff was staged for the first time since March 22, 1944.

The Falstaff revival was by far the more distinguished production of the two, in every department. The musical direction was in the hands of Fritz Reiner, who had made a notable debut at the Metropolitan less than a fortnight earlier, with an enkindling performance of Strauss' Salome. Herbert Graf, who has finally been granted more adequate rehearsal time this season, repeated a good share of the success he had with Le Nozze di Figaro and Salome. Leonard Warren undertook the title role, singing it in Italian for the first time (he had sung two English performances in 1944). Regina Resnik and Martha Lipton were Mistress Ford and Mistress Page; Cloe Elmo, Dame Quickly; Licia Albanese and Giuseppe di Stefano, Nannetta and Fenton; Giuseppe Valdengo, Ford; Alessio de Paolis and Lorenzo Alvary, Bardolph and Pistol; Leslie Chabay, Dr. Caius; and the veteran Ludwig Burgstaller, The Innkeeper.

DESPITE the admirable contributions of most of the singers, it was Mr. Reiner's conducting, above all else, that made this Falstaff one of the Metropolitan's finest attainments in many seasons. The orchestral score, by all odds one of the most difficult in the entire repertory to play, was articulated with scrupulous precision and clarity. The wind instruments chattered and bubbled gleefully; the strings sang their snatches of lyric melody with transparent tone and attractive sentiment; the trumpets accomplished their trills at the end of the first scene with magnificent bravado; and in the last act the players achieved dainty pianissimos such as have never been heard from the pit of the Metropolitan in the experience of this listener. In short, all the music was there, completely polished and refined, yet completely lively and spontaneous, and Mr. Reiner maintained a prescient control of its shifting pace that made everything easy for the players and singers and correct for the musical and dramatic nuances. Memorable as the conductor's command of the Strauss score had proved to be a few days earlier, his transfiguration of the Falstaff music demonstrated almost more strikingly how much we miss when we do not hear great operatic music conducted by a great craftsman.

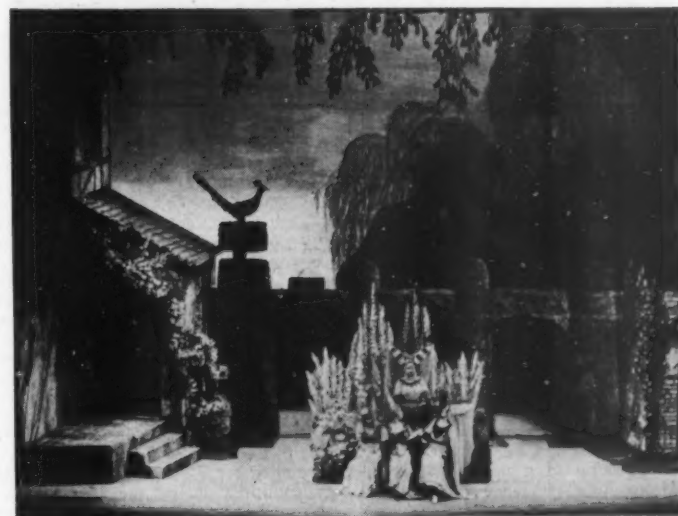
In mounting the opera, Mr. Graf was at an initial disadvantage, for unlike the excellent Salome and Marriage of Figaro settings, the Falstaff investiture, designed by Joseph Urban in 1924, is badly dated, and, except for the closing scene in Windsor Park, almost completely unsightly. It was therefore impossible for him, in the very nature of the production at hand, to achieve an entirely satisfying visual illusion. Most of the time he had to be satisfied with establishing clear lines of action and good-looking arrangements of the ensembles. In these aims he was successful. But he could

not help it if the Blossom Time bower in which Nannetta and Fenton passed their clandestine moments made both the artists and their action look absurd; nor could he, apparently, induce Miss Albanese to be less kittenish or Mr. Di Stefano to be less of a stick. He could not invest Mr. Warren with an infectious sense of humor, though he was helpful in enabling him to employ devices that served as believable substitutes. And in the final midnight scene in the park, he could not remake the whole style and technique of the ballet, which looked as arty and ill trained as it always does. What he could and did do was to keep the entire performance within the restraint of a single consistent attitude, refusing to let unbridled horseplay divert attention from the central moral theme of the comedy—Falstaff's proper punishment and his elimination as a menace to the honor of all Windsor husbands.

VIEWED from this second, and more basic, point of vantage, Mr. Warren's sobersided impersonation of the fat knight was a genuine success. Because he did not make Falstaff a buffoon, he made Ford's jealousy credible; and at the end he imparted a general rather than a specific ethical implication to the spectacle of Falstaff as a figure of scorn. All this might have been accomplished, however, without failing to convey the full joke of Falstaff's grossness. Mr. Warren's Falstaff was never really fat. His costume did not give a good illusion, for it left his thighs much too slender; and much of the time he moved with a quickness and agility that would be impossible for a man burdened by layers of extra flesh. Mr. Warren gave a painstaking and conscientious stage performance, but one without corporeal actuality.

His singing, however, was quite another matter. Let us put it briefly and say that it was wonderful, from start to finish. His voice was controlled with supreme skill at all times, and he sang with such an abundance of characterization that he supplied vocally many of the subtleties that were absent from his visual interpretation. The beauty of his tone, whether in a hearty full voice or a luminous pianissimo, was extraordinary. He has never sung better at the Metropolitan, nor have many other baritones.

The quartet of ladies was expert, down to the last dotted i and crossed t. Miss Resnik at last found an ideal assignment as Mistress Ford. She far



Louis Melançon
Act I, Scene 2 of Falstaff: Cloe Elmo (Mistress Quickly) looms above Licia Albanese (Nannetta), Regina Resnik (Mistress Ford) and Martha Lipton (Mistress Page)

surpassed anything she has done before at the Metropolitan, maintaining a delightfully poised tone when the vocal line moved high, and tossing off the scale passages and flourishes with glittering brilliance. The music of Dame Quickly lay perfectly in Miss Elmo's almost baritone lower register, and she enacted her whole part with superb vehemence and high spirits. Martha Lipton, allotted less responsibility in the way of solo passages, was a comely and musically dependable Mistress Page. Miss Albanese, however, was miscast as Nannetta, despite her expert contribution to the ensembles. Singing full voice virtually all the time, she eradicated the wistfulness of Nannetta's exquisite, tiny threads of melody; and in the forest scene she dispelled the mystery of the midsummer night by continuing to sing loudly in her invocation of the nymphs and elves, flouting Verdi's repeated markings of *dolce*, *dolcissimo*, and *morendo*.

Mr. Valdengo made a good vocal effect with Ford's monologue, though he was not impressive as an actor. Mr. Di Stefano made a tentative approach to the role of Fenton, which was new to him; not withstanding many agreeable passages, especially in the last act in *Dal labbro il canto*, his singing was largely deficient in

both style and communicativeness—though ultimately the music should be ideally suited to his beautiful light voice. Mr. Chabay's portrait of Dr. Caius was a minor masterpiece. Mr. De Paolis and Mr. Alvary contributed to the general merriment, though their manners of comic acting are as widely separated in viewpoint and taste as Italy and Central Europe.

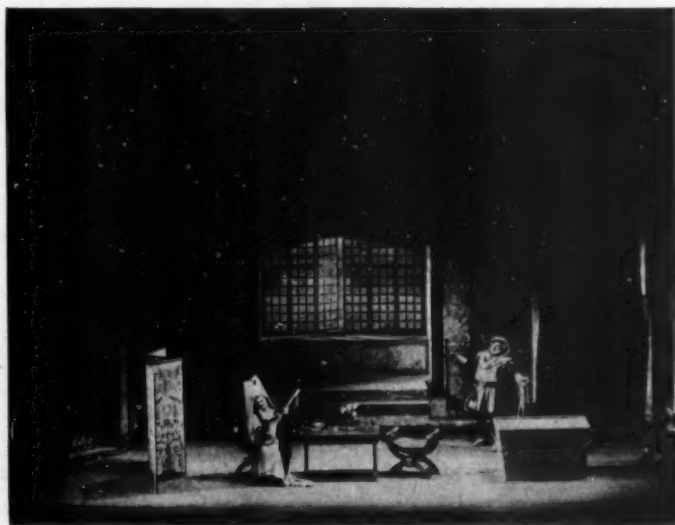
To this observer, the decision to revert to Italian was a mistake. The lines and situations are worth following in detail, and the English version of 1944-45 enabled the audience to have a great deal more fun. Since Mr. Warren had learned the title role in English at that time, it seemed a curious archaism to require him to relearn it in Italian.

OF the Pelléas et Mélisande production it is necessary to speak with decidedly modified rapture. Emil Cooper's qualifications as a conductor of Debussy's fragile and exquisitely adjusted score were open to the most serious question; Elen Dosia's Mélisande, while conceived along sound interpretative lines, seldom took on much individuality; the Pelléas of the new tenor, Jacques Jansen, revealed only occasional flashes of poetic imagination; most of the rest of the cast was humdrum; and Désiré Deffrère's staging was singularly inert.

It may be argued that Mr. Cooper's treatment of the music, which magnifies the sonorities until the texture begins to sound like Parsifal, is necessary in a house the size of the Metropolitan. Debussy undoubtedly had the smaller cubic area of the Opéra-Comique in mind when he conceived the reticent scoring of the work, and perhaps an entire evening of pianissimo playing would sound colorless and remote in the big Metropolitan. Even so, Mr. Cooper, in his effort to animate the music in these vaster spaces, effectually obliterated much of the tonal variety, and, consequently, much of the psychological applicability of the score. And even if one were to grant him the right to impose a Wagnerian sonority upon the unwitting Debussy, he can still hardly be excused, in his own terms, for permitting the orchestra to sound coarse-grained and to ride roughshod over many niceties of phrasing.

Miss Dosia was pretty as Mélisande, but not particularly graceful. Her conception of the action was, for the most

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Louis Melançon
Act II, Scene 2 of Falstaff: Leonard Warren (Falstaff) begins this episode as a suitor for Miss Resnik's favors, but winds up as an overweight piece of laundry

Metropolitan Opera Statement

(Continued from page 3)

Association was a stimulating and important year. It is gratifying to be able to report on the many and varied indications of healthy growth within the Metropolitan last season.

"OF greatest significance was the completion of one of the most ambitious projects undertaken at the Metropolitan in the past fifty years, the complete restaging and re-study of all the music-dramas of Wagner's Ring of The Nibelung. The successful consummation of this project, long desired and long deferred, was made possible by the Metropolitan Opera Guild's magnificent contribution of \$125,000.

"Under the heading of new projects undertaken was the premiere of Benjamin Britten's Peter Grimes. . . . The selection of a new work is always a difficult choice for management, forced as it is to compromise between its desire for experimentation and the dictates of the ledger sheet. The popular reception to Peter Grimes, therefore, was particularly gratifying. Especially interesting was its instantaneous success in Los Angeles, where it was presented while the Metropolitan was on tour.

"Of vast importance to a healthy operation of repertory opera is the continued growth and development of its young artists. In this respect it is highly satisfying to report on the success of several talented Metropolitan artists. While the credit must go to the artists themselves for their hard work and application, it is nonetheless most encouraging to the management to recognize real artistry and to serve in some degree toward the development of true artistic greatness. It is our policy to stimulate the ambitions of our artists and in every way possible to guide and assist their careers.

"THE season of 1947-48 saw the debut of an unusually large number of new members with the company—sixteen singers and one conductor. Of the new members, twelve singers and the conductor, Giuseppe Antonelli, will be with the company again this year. Parenthetically, it is interesting to note that the Metropolitan now has a roster of artists of which 60 per cent are native Americans.

"The 63rd season of the Metropolitan Opera marked its return to Los Angeles for the first time in forty years and the completion of the most important tour in its entire history. The company left New York on March 15 and returned on May 19 after 60 performances of 22 operas. It traveled 9,000 miles and performed before 303,000 persons in 16 different cities.

"Increasingly the presentation of repertory opera on a nationwide basis is opening new opportunities for the advancement of this great cultural force. The Saturday afternoon broadcast, sponsored by the Texas Company, brought opera to an estimated radio audience of 12,000,000. The Columbia Recording Corporation completed two albums of entire Metropolitan productions, Hansel and Gretel and La Bohème. Last year also saw the commencement of negotiations for a motion picture. In addition, the Metropolitan Auditions of the Air, absent for four years, returned last season under the sponsorship of the Farnsworth Radio-Television Corporation. These projects serve not only as educational media, but also as sources of additional revenue, thereby performing a valuable double service."

Turning to the financial side of the Metropolitan's operations, Mr. Spoford said:

"As shown by the attached statement of income, the season resulted in a deficit of \$233,357.08 for the twelve months period ended May 31, 1948. Total income was greater than for the year 1946-47 (a season of the same length) by approximately \$195,000. On the other hand, expenses exceeded those of the previous year by more than \$589,000, including the costs, amounting to approximately \$194,000, attributable to the extensive program of new productions. These new production costs were met in part by the application of \$149,245.95 from the production fund (reserve for new productions and important revivals), the balance being charged against current operations. By far the largest item in the association's cost of operations was the cost of labor and services. This item (exclusive of executive and clerical salaries) accounted for 71 per cent of the total expenditures during the 1947-48 season and was \$353,100 greater than the corresponding expenditure during the previous year.

"During the year several important decisions were made affecting future operations. For several years the association has had an arrangement under which sponsorship and financial responsibility for certain of the tour cities was assumed by concert managers in return for a percentage of the gross receipts. In December, 1947, the association decided to terminate this arrangement following the 1949 tour, after which the association will conduct the entire tour upon its own responsibility. While this has called for an increase in staff the arrangement will, I believe, be advantageous to the association.

"THE continuing effort to increase supplementary income was successful also in several important respects. The Auditions of the Air were returned to the air and the program was successfully completed by the awarding in May of Metropolitan contracts to two young artists. Two full-length recordings under the agreement with Columbia Recording Corporation were completed. Rentals of the house, before and after the opera season, reached a new high and resulted in occupancy of the house during substantially all but the summer months in which the stage is used by the association's scene painting and carpentry crews.

"During the latter part of the summer the association and the twelve unions representing the artists and the employees of the house reached the final stage of negotiations, which had begun early in the year, concerning the terms of employment for the new season. For a time it appeared that there would be no season for 1948-49. However, the problem was finally resolved on a basis which has permitted continued operation this year. We are hopeful that the developments of last summer may have helped to bring about a better basis of understanding upon which future seasons may be built with a better appreciation of the problems which the association faces and which are of concern to all.

"I wish to acknowledge the generous support of the Metropolitan Opera Guild, which raised through public subscription and contributed to the production fund \$125,000 during the last two fiscal years. This contribution made possible the important program of new productions referred to in Mr. Johnson's report. Many other contributions to the production fund were received by the association during the year, among which I wish to mention particularly that of the Juilliard Music Foundation, which has in many ways supported the activities



Ben Greenhaus

"THE DOORS . . . MUST NOT BE CLOSED"

Kerstin Thorborg, Louis D'Angelo, Risé Stevens, John Brownlee, Regina Resnik, and Nicola Moscona gather around the microphone during intermission of a broadcast performance of Aida to urge public support of the Metropolitan Opera Fund drive for \$250,000 in contributions toward a season in 1949-50

of the association, and the bequest by the late Otto Sussman, long a devoted friend of the Metropolitan Opera.

"The financial results of the 1947-48 season point up a condition which is not peculiar to the Metropolitan but which is shared by nonprofit musical organizations throughout the country. Rising costs coupled with ceilings on income which have become virtually fixed are producing deficits which within reason can be temporarily pro-

vided for. However, this situation denies to these organizations, which should be firmly established in our cultural life, the stability necessary to enable them to develop adequate plans for the future. This problem as it affects the Metropolitan is having the careful study of the board of directors and others interested in the continued life and usefulness of the institution. There is no easy or quick solution. I believe, however, that over a period solutions will be found."

Sadler's Wells Ballet Plans American Visit

The Sadler's Wells Ballet, resident company of the Covent Garden Opera House, in London, will make its American debut at the Metropolitan Opera House early in October, according to an announcement made by S. Hurok, who will manage the company's three-week engagement in New York and a subsequent short tour of cities in the United States and Canada.

The company's New York engagement will begin at the end of the Ballet Russe de Monte Carlo season at the Metropolitan. Two ballets an evening will be presented, with the company drawing on a repertoire of fourteen pieces, including Frederick Ashton's Cinderella, and Sleeping Beauty. Other productions will include Don Juan, Scènes de Ballet, and a choreographic version of César Franck's Symphonic Variations—all the works of Mr. Ashton. Two ballets by Ninette de Valois—The Rake's Progress, with music by Gavin Gordon; and Job, with music by Ralph Vaughan Williams, will be presented. Giselle, Swan Lake, and Les Sylphides, as well as other standard ballets, are listed in the company's repertoire.

David L. Webster, general administrator of the Covent Garden Trust, will be in charge of the company of sixty dancers, which includes in its roster Margot Fonteyn, Moira Shearer, Pamela May, Beryl Grey, Margaret Dale, Violetta Elvin, Frederick Ashton, Robert Helpmann, Michael Somes, Alexis Rastine, John Hart, and Alexander Grant.

First Composers' Concert Program at Carl Fischer Hall

The first in a series of three Composers' Concerts, on Feb. 19 in the Sky Room of Carl Fischer Hall, presented works by Ethel Glenn Hier, Mary Howe and Antonio Lora.

Negro Musicians Plan 25th Annual Convention

COLUMBUS, OHIO.—Plans have been announced for the 25th annual convention of the National Association of Negro Musicians, which is to be held here between Aug. 22 and 26. The program will include conferences, clinics, concerts, lectures, and demonstrations. The convention will be held under the leadership of the national president, Clarence Hayden Wilson, of St. Louis. The program will end with a concert on the evening of the last day, with a concert by Mattie Wills, soprano; Lorenz Jordan Cole, pianist; and John Anglin, tenor.

New York Bohemians

Fete Naumburg at Meeting

Walter W. Naumburg was the guest of honor at the annual dinner of the Bohemians, New York Musicians Club, at the Waldorf-Astoria on Feb. 27. Mr. Naumburg was feted "in recognition of his outstanding services to American music and musicians." A musical program was presented by Elena Nikolaidi, contralto, and Benno Moiseiwitsch, pianist. There were also performances of works by Bach and Paganini by twenty violinists and two pianists under the direction of Daniel Saidenberg, and Saint-Saëns' Carnival of the Animals, with Georges Enesco conducting.

Bethlehem Bach Choir

Planning Second Festival

BETHLEHEM, PA. — Tentative plans for a second festival by the Bach Choir of Bethlehem on May 27 and 28 were announced recently by W. L. Estes, Jr., president of the choir. Mr. Estes pointed out that the ticket demand for the first festival, to be held May 20 and 21, has been so great that a second festival on the later dates might be necessary.

Douglas Moore's White Wings Given Premiere at Hartford

HARTFORD

FOURTEEN years ago, Douglas Moore completed the score of an opera based on Philip Barry's play, *White Wings*. On Feb. 9, 10, 11, and 12, the Hartt Opera Guild, a department of the Julius Hartt School of Music, staged the opera for the first time. When Moshe Paranov, director of the school, indicated that he would like to present Mr. Moore's long ignored work, the composer looked it over, and decided to let it stand as he had originally written it, except for some fresh touches in the orchestration. Thus while the opera was new to the audience—and to the musical world, it was actually a flashback to an earlier period in its composer's career, when he had not yet written *The Devil and Webster*, which was subsequently to bring him considerable celebrity.

Mr. Barry's play was not a success on Broadway, and it is not much of a success as an operatic libretto. It depends upon a single joke, which unfortunately wears exceedingly thin before the playwright and composer are willing to concede that they have used it up. *The White Wings*, as everyone over forty remembers, were the New York street-cleaners at the turn of the century; and a very efficient, well organized, and prideful group they were—or so, at least, Mr. Barry would have us believe—until the advent of the horseless carriage and the disappearance of the horse from our streets rendered their vocation superfluous.

The play recounts the experiences of three generations of *White Wings*—Major Philip E. Inch, their leader; his son Ernest, who secretly does not like to be a *White Wing*, and his domineering wife, who appreciates and exploits the importance of her station; and their son Archie, a chip off his grandfather's block. The chief plot complication arises from Archie's love

for Mary Todd, the daughter of an automotive genius, and herself a lover of motor cars and a scorn of horses. Since each of the lovers holds out stubbornly against the predilection of the other, no resolution is possible until the death of the last horse frees Archie from a loyalty even he is beginning to recognize as archaic. The fact that Mary shoots the decrepit beast in cold blood—an act that scarcely presages tenderness and patience in a bride—skims lightly past Archie's consciousness. This is lucky, for otherwise there is no telling when the curtain might have been permitted to come down.

MR. BARRY'S play is a hopelessly confused affair, and it is difficult to see quite why it appealed to Mr. Moore as a likely libretto. It is partly fantasy, partly social documentation, partly crude cartoon, and partly what we should call bathroom humor if horses used bathrooms. It lurches heavily from one vein into another, never quite clinching its point in any of them. Its love story, which is evidently intended to seem quite real, scarcely rings true at all. Its gags have a special quality of coarseness that only a well-bred drawing-room author can attain with such complete repulsiveness. Its thin dispensation of social history sounds like a few jottings Thornton Wilder discarded when he was working at *The Skin of Our Teeth*.

If I may be permitted a guess, Mr. Moore, who has a healthy Irish humor despite his onerous duties as head of Columbia University's music department, was primarily attracted by the cartoon aspects of the play. At any rate, it is with these he has his greatest success. Several of the street-cleaners' songs are gusty and lovable parodies of Bowery and barber-shop styles; one feels that he knew



A scene from Douglas Moore's opera, *White Wings*, based upon a Philip Barry play. The opera was given its premiere by the Hartt Opera Guild, in Hartford on Feb. 9

his Old New York, and that it warms his heart to think of it again. In the harmonization of these tunes he manifests real wit, preserving an authentic reference to their original idiom, yet giving them an off-color dash of tongue-in-cheek dissonance that keeps them from becoming bromidic.

In most other regards, Mr. Moore's theatrical technique, in this early work, seems rather rudimentary, except in the orchestration, which is prevalently felicitous in texture, pungent in accent, and skillfully balanced against the voices. His love-music and the general run of his declamation are less fresh and less effective, and there are more examples of ungainly prosody in the word-setting than a present-day audience likes to be forced to accept, even in the name of opera. In sum total, *White Wings* does not offer enough to make a whole evening's entertainment. From the musical point of view, it might seem more cogent if it were approximately the length of a one-act opera; and certainly an hour would be more than enough of the play.

The Hartt Opera Guild provided a distinguished example of the skilled

artifice our best educational institutions are beginning to bring to operatic production. The unit setting, designed by Elmer Nagy and executed in the school workshop, was a visual delight, and served functionally the purposes of the shifting scenes. Mr. Nagy's stage direction—making allowance for the sub-professional experience of his student cast—was imaginative and completely apposite in every way. Mr. Paranov made the student orchestra sound better than, on occasion, it reminded us it really was, and he communicated his own musicianliness to the singers, who lacked nothing essential except an adequate amount of vocal training.

The experimental productions at the Hartt School, like those of Columbia University and a handful of other forward-looking institutions, have become an important part of our musical life. If our opera composers are to polish their craft, they must have their works heard, and hear them themselves. It is vital to see that uncommercial works by meritorious American composers, even works as imperfect as *White Wings*, are made known.

CECIL SMITH

Rogers' Passion at Juilliard

BERNARD ROGERS' *The Passion* was heard for the first time in New York, on Feb. 18, at the Juilliard School of Music Concert Hall. Robert Shaw conducted the Juilliard soloists, chorus, and orchestra (Section I) in a sterling performance. That the work deserved all the labor poured into it is unquestionable. For, with all its apparent defects, the Rogers setting must be considered a significant American achievement.

In his notes for the first performance, given in Cincinnati in 1944, Mr. Rogers remarked that "for a long time religious music . . . has withdrawn itself from reality . . . The hand of Victorianism lies heavy upon religious music. The result . . . is hardly religion or music." The composer has steered clear of the nineteenth century and returned to conceptions that, while near to the dramatic style of the Baroque period in the handling of the chorus, reach further back to a kind of fusion of plainchant and recitative, condensed into semi-intonational utterance, for the incidental soloists. In the execution of these aims, Mr. Rogers has brought to bear very substantial musicianship and skill as a workman.

Obviously, the alternation of a chorus with solo passages makes for balance and contrast in an extended work that runs, without intermission, over an hour. In this regard, the larger musical purposes are served in *The Passion*. But the details are not always eventful, particularly in the

monotonous stretches of reiterated notes that, whatever their function as antithesis to the large choral and instrumental pronouncements, often create a hiatus in the "continuous dramatic narrative" the composer intended to attain.

In these solo portions of the work, the religious aim projects itself from the text, and from the text alone, since the composer adjoins little musical inference to heighten the religious connotations. Yet it cannot be gainsaid that the religious aim really is achieved, for though Mr. Rogers adds little in these declamatory interludes, his undeniable sincerity prevents him from indulging in distortions of any kind. And, if the text is too often left to speak for itself in the solo portions, it receives inspired enhancements in the climatic choruses that close all of the six sections but one.

THE six episodes are entitled Jerusalem, The Temple, Gethsemane, Pilate, Calvary, and The Triumph. In the fashioning of his libretto, Percival Charles Rodda drew from St. Matthew, except for extracts from St. Luke and Psalms. Each of the episodes bridges smoothly into the next, usually by means of sustained orchestral tones underpinning the resumption of the "narrative, told by various characters—men and women—who surround the principal Figure." It is in the handling of the narration that the basic fault of the work lies. Part of the blame may be laid to the libret-

tist. The narration is given chiefly to two anonymous people, with occasional interjections by a variety of others. All become vaguely interlaced in the dramatic enactment; the result is a symbolic fusion of the individual personages. The symbolism remains an intellectual matter, however, for Mr. Rogers does not draw clear musical lines between symbol and drama, surrounding personages and central figure. All of the personages that appear are allotted the same or similar recitative, vocal and orchestral. This may be conceived of as symbolically correct as far as the secondary characters are concerned. But Mr. Rogers fails to differentiate the principal from the surrounding symbols; the Voice of Jesus receives no distinctive musical treatment. And it is especially difficult to understand why Jesus' focal words, "This is My Body . . . This is My Blood" are declaimed by one of the narrators instead of by Jesus Himself.

Yet, despite its weaknesses of expressive content, the work as a whole holds together remarkably well. Mr. Rogers is on sure ground whenever the chorus and the orchestra assume the musical prerogatives; choral and orchestral elements take over and compensate for the lack of emotional communication elsewhere. The choruses often rise to passionate accents, and the orchestra achieves genuinely inspired descriptive effects, as, for example, in the introductory march, with its hidden undercurrent of rebellion

slowly rising to the surface.

The work's lack of stylistic homogeneity need not be held against it. Though diatonic and chromatic idioms stand side by side, the motivation is dramatic, and the dramatic ends are served in accordance with the composer's aim not to avoid "colors and accents that seem to me faithful."

Before *The Passion*, Robert Shaw conducted the orchestra in a coherent, if not exceptionally absorbing, reading of Haydn's Symphony No. 97, in C major.

ANTHONY BRUNO

UNESCO Group Names Roland Manuel Chairman

Roland Manuel, professor at the Conservatoire National, in Paris, has been named chairman of the preparatory commission set up by UNESCO to create the International Council for Music. The commission, composed of representatives of seven countries, will convene, this fall or early next year, the first general assembly of the new council, and may also act as an advisory body to aid UNESCO in the distribution of funds collected in the United States for the benefit of European composers.

Philharmonic Elects Skouras Board Member

The Philharmonic-Symphony Society of New York announced recently that Spyros P. Skouras, president of Twentieth Century-Fox Film Corporation, had been unanimously elected a member of the orchestra's board of directors.

OPERA

Bohème, Feb. 12

The important news of this sixth repetition of the season was Italo Tajo's first Colline at the Metropolitan. Mr. Tajo was exemplary in every respect; as he adds roles to his repertoire here, it becomes increasingly evident that he is not only a singing actor capable of dominating the stage in large roles, but an artist whose respect for the integrity of a smaller role never permits him to obtrude his remarkable gift for characterization in a way that would disturb the dramatic balance.

Eleanor Steber and Richard Tucker, both of whom sang extremely well, were Mimi and Rodolfo; and John Brownlee and Mimi Benzell were Musetta and Marcello. George Cehanovsky was the Schaunard, and smaller parts were taken by John Baker, Melchiorre Luise, and Paul Franke, who was making his first Metropolitan appearance as Pargignol. Giuseppe Antonicelli conducted a generally well-paced performance. J. H., Jr.

Gianni Schicchi and Salome, Feb. 14

Gianni Schicchi and Salome make strange bedfellows. But the Metropolitan Opera has had the good sense to end the evening with Strauss' torrential score, as it did on Dec. 9, 1942, when George Szell made his debut, conducting another memorable performance of the opera, as gripping in its way as Fritz Reiner's. On that occasion, Pergolesi's La Serva Padrona preceded Salome, under Paul Breisach.

Salome, which served to introduce both Ljuba Welitsch and Mr. Reiner

to the Metropolitan on Feb. 4, was an ideal choice for the purpose. Its symphonic texture and jeweled scoring give the conductor every opportunity he could ask; and the soprano has the stage entirely to herself for the crushing climax. Once again, the flamboyant Miss Welitsch triumphed in the title role; and Mr. Reiner conducted superbly. The cast of this first repetition of the opera was unchanged, with the exception of the role of Jokanaan, in which Herbert Janssen replaced Joel Berglund. Mr. Janssen delivered the text with lucidity and proper dramatic emphasis; but he made too stolid and untrifling a prophet, and at times he found the endless phrases difficult to support. The performance as a whole was almost unbearably exciting, and ended again in a storm of applause.

In the midst of all this uproar, Puccini's little comedy is likely to be forgotten. Yet Italo Tajo's impersonation of the wily lawyer is too vivid and too beautifully sung to pass without proper tribute. To Mr. Tajo's honor be it said that he has not allowed his performance to be coarsened by the clowning which so often passes for humor at the Metropolitan. His Schicchi was a real person, not a crude caricature.

Giuseppe Antonicelli, in striving for vitality and brilliance, swamped the singers constantly with the orchestra, and robbed the music of much of its wit in the process. Most of the cast took advantage of the farce-comedy style of the performance to bark their roles, rather than sing them. Even as excellent an artist as Cloe Elmo did not resist this temptation entirely. Giuseppe di Stefano sang Rinuccio's arias very pleasingly, with the exception of a forcing in climaxes which makes one tremble for the future of



Louis Melançon

In the Metropolitan's revival of Puccini's one-act *Gianni Schicchi*, Italo Tajo (standing) sang the title part of the schemer who impersonates a dead man in order to will the estate to himself. The associates shown in this picture (left to right) are Thelma Votipka, Gerhard Pechner, Cloe Elmo, and Virgilio Lazzari

his fresh, appealing young voice. If he begins shouting high notes now, for easy applause, he will not have them in his voice later in his career, when he needs them for more serious artistic purposes. Nadine Conner's *O mio bambino caro* suffered from a similar striving for volume at the expense of quality and projection of tone. With a stronger cast for this opera than it has had in many years, and a splendid actor in the title role, the Metropolitan should expend more care on the work, and not throw it to the pit. Toned down and refined in vocal style, it could be really hilarious. The cast at this performance was the same as on Feb. 4. R. S.

Die Walküre, Feb. 17

The marital vows of a new Sieglind and Hunding were violated at this performance, as Polyna Stoska and Dezzo Ernster made their first Metropolitan appearances in those roles. Set Svanholm, singing his first Siegmund of the season, completed the triangle. The rest of the cast was familiar — Helen Traubel as Brünnhilde, Joel Berglund as Wotan, Kerstin Thorborg as Fricka, and a standard assortment of Walküren.

Throughout the evening, the fresh and vital singing of Mr. Svanholm was the finest feature of the performance; and in the duet at the end of the first act both he and Miss Stoska sang with a youthful exuberance that was particularly compelling. Miss Stoska looked attractive and moved well, but sang up to her best standard only intermittently until the end of the second act, where her voice, which had been somewhat lacking in body, became more concentrated and, at the top, quite brilliant. Mr. Ernster looked fairly menacing in a woolly sort of way, but most of his sonorous tones were muffled and unsteady. Fritz Stiedry conducted masterfully, and always with consideration for the singers. J. H., Jr.

Carmen, Feb. 18

Florence Quartararo's first appearance of the season was as Micaela in this fifth presentation of *Carmen*. There were also two firsts of the season — Martha Lipton as Mercedes, and Philip Kinsman as Zuniga. Rise Stevens continued her run of consecutive *Carmens*; Kurt Baum was the Don José, and Robert Merrill the Escamillo.

Miss Quartararo was slender and graceful, and offered what might be described as a standard delineation of the home-town girl; she also demonstrated once again that she is the

possessor of a voice that is naturally quite lovely, with a winningly pathetic quality at the proper moments. But her tones were too seldom concentrated on any definite pitch, her high voice in particular being subject to a diffuseness that robbed her big moments of what might otherwise been striking effects.

There was nothing remarkable about the rest of the performance; the principals were in good voice, and saw Bizet's masterpiece through a performance that was colorful and broad in scale. The lesser roles were taken by Anne Bollinger, George Cehanovsky, Alessio de Paolis, and Clifford Harvuot. Wilfred Pelletier conducted. J. H., Jr.

Aida, Feb. 19, 2:00

Ljuba Welitsch's second assumption of the title role of Verdi's opera was set amidst a cast otherwise more familiar — Frederick Jagel as Radames, Margaret Harshaw as Amneris, Frank Guarrera as Amonasro, Jerome Hines as Ramfis, and Philip Kinsman as the King. Once again the Bulgarian soprano was impressive in the surety of production of a voice which seems more and more a lyric, rather than a dramatic, soprano. The tremendous projective power of the voice, however, gives it a unique character. In the big ensembles of this opera it stood out clear and ringing. In big arias Miss Welitsch was again not as masterful, but certain portions of the Nile Scene were beautiful for sustained tone of silvery quality. On the less positive side were the tendencies to distort rhythms and accents, and the lack of a real, inherent, dramatic conviction about the character of the slave-princess. Apparently a princess must be free to interest Miss Welitsch. This performance was as competent as usual on stage, barring the perennially blaring brass band and the perennially ridiculous ballets. In the pit Emil Cooper reigned, a heavy-handed monarch. Q. E.

L'Elisir d'Amore, Feb. 19

The sixth variant in the kaleidoscopic series of changing casts for Donizetti's opera buffa gave Patrice Munsel, the Adina, and John Brownlee, the Belcore, their first opportunities to sing these roles at the Metropolitan. Miss Munsel delivered the music confidently, with accurate rhythm and pitch and with considerable zest. For a first performance, it was a commendable achievement, though a whole world of tonal variety and inflection awaits her investigation. Mr. Brownlee made an

(Continued on page 21)

Pelléas Revived

(Continued from page 5)

part, quite static—which would have been acceptable enough, since nobody has ever claimed that Mélisande was an animated soubrette, except for the fact that Miss Dosia did not communicate much meaning when she stood still. She merely stood. Her singing, however, was good, to the extent that she understood and projected the cadences of Debussy's word-settings. Beyond this her interpretation lay on the surface, and would have profited from a considerably wider range of expressive tone color and dynamics. Her French diction, while usually clear enough, was a far cry from the traditions of the *Comédie Française*, notably in the key phrase (to which everybody listens), "Je ne suis pas heureuse."

Mr. Jansen, disdaining the usual wig in favor of a completely modern short haircut, moved about affably and without affectation, behaving — until the climax — in a rather impersonal fashion, as though he intended to be cautious about letting the affair sweep him off his feet. He had the *savoir faire* of a well schooled French actor, but little of the appealing ardor the best ones can bring to an amorous situation without sentimentalizing it. His delivery of the music was easy and fluent, and bespoke repeated acquaintance with it, and his voice, while sometimes devoid of adequate resonance, was strong and clear. But his casual approach to his part, when combined with Miss Dosia's immobility and monochromatic vocalism, conspired to make this the coolest *Pelléas* et *Mélisande* on record.

OF the other members of the cast, Nicola Moscona, as Arkel, was the most impressive. His bearing had the requisite dignity and his singing the proper compassion, though unfortunately Mr. Cooper swamped him with orchestral tone in the climactic utterance, "Si j'étais Dieu, j'aurais

pitie du coeur des hommes." John Brownlee's Golaud and Margaret Harshaw's Geneviève were monotonous, though delivered in quite authentic style. Mimi Benzell, whose figure — an asset in other parts — disqualified her for the task of impersonating a boy, was an exceedingly arch Yniold, darting about the stage shooting imaginary arrows from a very real bow. In all these individual performances, it was evident that the artists had not received the creative assistance or the feeling for unified ensemble the stage director should have provided. It is to be hoped that the Metropolitan will never again present *Pelléas* et *Mélisande* without honorably recognizing its responsibility to restudy and revivify the stage direction. In this aspect, the present revival amply justified all the strictures to which the Metropolitan was subjected earlier this season, before it began to mend its ways somewhat.



Louis Melançon

Helen Dosia, heroine of the Metropolitan's revival of *Pelléas* et *Mélisande*

Canadian Festival of Ballet Brings Ten Groups To Toronto

By JEANIE GIBBARD

THE second Canadian Ballet Festival, held in Toronto's Royal Alexandra Theater during the week of March 1, was an unqualified success—both as an artistic performance and as feat of organization.

In the spring of 1948, the first festival was held in Winnipeg, Manitoba—a two-evening affair with three participating companies. Last fall, a group of ballet-minded citizens decided that Toronto should be host city for the 1949 festival. Approximately \$14,000 was raised from provincial and civic governments from the public, to help carry the \$25,000 commitment for the week-long event.

When financial backing was assured, invitations went to Canadian ballet companies—the Panto-Pacific Ballet of Vancouver (3,000 miles away); the Winnipeg Ballet (1,400 miles away); the Ruth Sorel Dance of Montreal (400 miles away), the Hamilton Ballet, and the Ottawa Ballet. Toronto itself was represented by five groups—the Volkoff Canadian Ballet, the Mildred Wickson Ballet, the Ballet Club of Toronto, the Neo Dance Theater, and the Toronto Ballet. Ten companies presented a total of twenty ballets in this non-competitive festival.

OF these, three Ballets were outstanding, simply because of the ambitious original effort involved. The Volkoff Canadian Ballet presented the world premiere of *The Red Ear of Corn*, with choreography by Boris Volkoff and musical score by John Weinzwieg, based upon an Iroquois Indian legend. Costumes and décor were suitable, and the dancers were strong and graceful; but the main interest was in the choreography of this big work and in the music, both well suited to this tale of primitive passions.

The Winnipeg Ballet gave an admirable performance of *Visages*, an abstract ballet choreographed by its director, Gweneth Lloyd, to music by Walter Kaufman. The cubist setting and the colorful costumes and masks were really brilliant; and the dancing, both by the principals and the corps de ballet, was satisfyingly professional.

Ruth Sorel's Dance Group presented another original ballet of quite a different sort—*La Gaspésienne*, a French-Canadian folk story choreographed by Mme. Sorel to atmospheric music by Pierree Brabant. Both the music and the dancing were attractively stylized, and the group of modern dancers has a talent for rhythmic accuracy.

All three of these new ballets were artistic and intelligent, and all were completely Canadian. The commissioned music, choreography, costumes, and sets all had the smooth finish and underlying complexities to give them permanent value.

The Volkoff Canadian Ballet also presented *The Magic Flute*, to Mozart's music—a formal "faery queen and her court" type of ballet; Classical Symphony, to the Prokofiev score, a ballet that was well planned and had stylized precision; and *Prince Igor*, to Borodin's music. All three works demonstrated Boris Volkoff's talent for using large numbers of dancers without allowing the stage to become cluttered.

The Winnipeg Ballet presented *Allegory*, to music by César Franck. Inspired by a poem of Shelley, the ballet symbolizes today's need for spiritual regeneration through the arts. The group's only other production was the light-hearted, attractively

set *Finishing School*, choreographed to recently rediscovered music by Strauss, with perfectly paced action and an infectious gay spirit throughout. Both these ballets showed why Miss Lloyd holds the place she does in the esteem of Canadian balletomanes, and both gave the company a chance to show just how polished and lyrical they can be.

Ruth Sorel's other ballets were *Mea Culpa*, *Mea Culpa*, to a Bach organ fugue; and *Shakespearean Shadows*, memorable mainly for Mme. Sorel's dancing as Lady Macbeth and Ophelia.

FROM Vancouver, the young, fresh Panto-Pacific Ballet, newest and least experienced, but under the wise direction of Mara McBirney and Beth Lockhart, presented *Degas Rehearsal* and *Bohemian Revels*, the latter to Enesco's Roumanian Rhapsody, both of which were well schooled and highly promising.

The Hamilton Ballet's amusing *Campus Love* gave the Festival a happy example of "Broadway ballet." It was light and refreshing, and was done with the know-how and enthusiasm possible only to dancers who are young and thoroughly familiar with their subject. This company also presented *Suite Classique*, to a two-piano arrangement of music by Arensky. It was not entirely successful, perhaps because it was too far removed from the style of dancing they handled so well.

The Ottawa Ballet, headed by Mrs. Nest Toumine, is working to preserve traditional ballet in Canada. Their revival of Fokine's *Les Sylphides* was classically beautiful and most praiseworthy. But *Sonata*, to Beethoven's *Moonlight Sonata*, was not up to standard, because of what seemed to be lack of certainty on the group as a whole.

The Ballet Club's *A Tayle of Olde*



Harold K. White

A scene from *Visages*, Gweneth Lloyd's abstract ballet, as it was presented by the Winnipeg Ballet during the second Canadian Ballet Festival in Toronto

Cypress, to music by Schubert; Neo Dance Theater's *Song of David*, based on the 23rd Psalm; and the Toronto Ballet's *Phantasy of Color* were interesting only as examples of studio work. On the other hand, Mildred Wickson's *The Shoes that Danced*, with Dvorak music, was of a much higher caliber. The appearance of these minor companies in the Canadian Ballet Festival was important, for they rounded out the picture of ballet in Canada.

OF the individual dancers appearing in the Ballet Festival, it was generally agreed that Ruth Sorel stood head and shoulders above all the rest; her performances were always exquisite. Jean MacKenzie and Arnold Spohr, of the Winnipeg company, are excellent classic dancers, both separately and in partnership, and Viola Busday and David Adams, of the same group, combine artistry with youthful energy. Sydney Vouden, Natalia Butko, Everett Staples, John Majcher, Ruth Carse, Donn Gil-

lies, all of the Volkoff Canadian Ballet, have exceptional interpretative clarity and strength. Walter Burgess, of the Panto-Pacific Ballet, shows great promise, and already has a sense of good theater.

Throughout the festival, the orchestra was in the capable and sensitive hands of Samuel Hersenhoren and Paul Scherman, two of Canada's most distinguished young conductors. They shared equally in the work and in the honors, and labored mightily to provide a satisfying musical support for the dancers.

One reviewer summed up the week as having "done more for ballet in Canada than shelves of books and dozens of lectures." Canada is a modest country—too modest, by today's extrovert standards. When such a Canadian venture is so aesthetically and popularly successful, it tends to give impetus to all other arts in Canada, many of which are struggling under public apathy. And it is also a pleasant surprise, not only to Canada's neighbors, but to Canada as well.

Ballet Russe Begins New York Season

THE Ballet Russe de Monte Carlo opened its spring season at the City Center on Feb. 21, with nothing new except perhaps the cleaning bill for costumes in *Gaité Parisienne*, which closed the long program with the only really satisfactory moments of the evening. Everything seemed dull, soiled or inept in the first three ballets—*Les Sylphides*, *Pas de Quatre* and *Seventh Symphony*—but in Massine's little masterpiece, there was a true joie de vivre, and it went some way towards redeeming a tiresome evening.

For the record, let it be said that Mary Ellen Moylan lent some charm to *Les Sylphides*, while Gertrude Tyven, Yvonne Chouteau and Roman Jasinsky merely danced; and that Ruthanna Boris, Alexandra Danilova, Gertrude Tyven and Nathalie Krassovska enacted all too realistically the rivalry called for in *Pas de Quatre*, while not dancing any too well. Miss Boris had an ovation (which the other ladies, still in character, no doubt, did not take kindly), but, all in all, it was not the happiest of performances.

Frederic Franklin made his re-entry in *Seventh Symphony*, but was far more at home in *Gaité Parisienne*. In the former work, perhaps the worst of Massine's "translations" of symphonic works (although one is tempted to love least the particular Massine symphonic ballet he is seeing at the moment), there is a character

called *The Innocent*. This watcher could never spot him; everyone concerned seemed guilty.

Things took a turn for the better when the Offenbach music began. Once again the waiters brandished their serviettes and the maids their feather dusters; once again the Peruvian was left alone after adventures with cancan and flirtation; once again the *Glove Seller* and her Baron were a wistful expression of love-in-a-ballet. Miss Danilova showed to better advantage in this role, and Mr. Franklin seemed her perfect partner, assured, smooth and elegant in lifts and brilliant in his own solos. As is natural, the most applause went to the Peruvian, danced superbly by Leon Danielian, who had been replaced by Mr. Jasinsky in *Seventh Symphony*. Others concerned in the merrymaking were Miss Tyvan, Edwina Fontaine, Robert Lindgren, Harding Dorn, and Nina Novak. The ballets were conducted alternately by Ivan Boutnikoff and Paul Strauss.

QUAINTANCE EATON

Michel Fokine's Carnival Revived After Nine Years

Michel Fokine's *Carnaval* was revived by the Ballet Russe de Monte Carlo at the New York City Center on March 8, after an absence of nine years from the repertoire. The ballet, set to Schumann's music, has to do with romantic flirtations, presumably

in a Viennese setting, employing figures from the *commedia dell'arte* as well as from Schumann's titles. First produced almost forty years ago, it has aged perceptibly, though the master hand of Fokine is apparent through its persiflage. The present revival did not succeed in recapturing much of the warmth and ardor of the ballet as it was produced when Fokine was still alive, but the dancers performed it vivaciously. One missed some of the charming detail of the earlier version, and the orchestration (which was not attributed to any definite person on the program) sounded barer and less expert. The Léon Bakst costumes were used, but the scenery, to which the program also attached the name of Bakst, turned out to be some plain boxes at the back of the stage, which served as settees.

The most appealing figure in the cast was Leon Danielian, as Harlequin. He not only danced brilliantly, but did everything he could to establish the atmosphere of make-believe and exuberant passion upon which the effect of the ballet largely depends. Nathalie Krassovska was Columbine; Gertrude Tyven, Chiarina; Oleg Tupine, Eusebius; George Verdak, Pierrot; Michel Katcharoff, Pantaloon; Moselyne Larkin, Papillon; Edwina Fontaine, Estrella; and Robert Lindgren, Florestan.

Alicia Markova and Anton Dolin
(Continued on page 39)

ORCHESTRAS

Dyson and Herrmann Works Presented by Stokowski

New York Philharmonic Symphony,
Leopold Stokowski conducting. Car-
negie Hall, Feb. 10 and 11:

Overture to the cantata, *The Canter-
bury Pilgrims*.....George Dyson
(First time in New York)
La Cathédrale Engloutie.....Debussy
(Transcribed by Leopold Stokowski)
*Suite from The Devil and Daniel Web-
ster*.....Bernard Herrmann
(First New York concert performance)
Symphony No. 6, B minor, Tchaikovsky

Two of the three works with which Leopold Stokowski prefaced his customarily lush reading of Tchaikovsky's *Pathétique* were strange to New York concert halls, and while neither provided musical values much below the surface, both made pleasant, undemanding listening. Sir George Dyson's Overture to *The Canterbury Pilgrims*, a Chaucerian cantata first performed in London in 1930, is solidly scored and competently developed. Its two themes—one broad and graceful, the other brisk in a disciplined sort of way—have a certain folkish charm, but the piece as a whole is impossible to differentiate from any number of treatments of similar materials, and might just as well be a description of the activities of sheep on an undeniably English hillside as of the courtyard of the Tabard Inn.

Bernard Herrmann's suite, which he arranged from music written for the sound track of *All That Money Can Buy*, a 1940 film based on Stephen Vincent Benét's *The Devil and Daniel*

Webster, is brightly written program music based, it is said, on authentic New Hampshire folk melodies. The five sections are straightforward, witty, and neatly contrasted; the composition should have an honorable career on Pops concert programs. Mr. Stokowski gave both works appropriate performances, and Mr. Herrmann came to the stage to share in the applause for his composition. The performance of Mr. Stokowski's richly orchestrated arrangement of *La Cathédrale Engloutie* must have satisfied every detail of the transcriber's intentions, for the orchestra played it beautifully. J. H., JR.

Vocal Soloists Appear At Pension Fund Concert

New York Philharmonic-Symphony Society. Leopold Stokowski conducting. Eileen Farrell, soprano; Mary Davenport, contralto; Molly Starkman, soprano; Irwin Dillon, tenor; and Michael Rhodes, baritone. Carnegie Hall, Feb. 12:

ALL WAGNER PROGRAM

Entrance of the Gods into Valhalla, from *Das Rheingold*; Forest Murmurs and Siegfried's Forging Song, from *Siegfried*; Prelude and Love-Death, from *Tristan and Isolde*; Wotan's Farewell and Magic Fire Music, from *Die Walküre*; Erda's Warning, from *Das Rheingold*; Brünnhilde's Immolation, from *Götterdämmerung*.

Among the many pleasures of this Pension Fund concert was the opportunity to hear the last measures of *Das Rheingold*, *Tristan*, *Die Walküre*, and *Götterdämmerung*, which are invariably drowned out, at the Metropolitan Opera, by the society of itching palms—that group which cannot wait until the end of a piece of music to begin applauding.

All of the young soloists were in good voice, and Mr. Stokowski and the orchestra provided a series of sumptuous accompaniments. The Philharmonic-Symphony brass section, aided by the extraordinary acoustics of the hall, blared out the climaxes with stunning brilliance. The woodwinds made every spark of the Magic Fire Music glitter; and the strings obtained an exciting physical vehemence of tone in the *Tristan* Prelude.

The outstanding vocal performance of the evening was Miss Farrell's *Immolation* Scene. She has a voice of truly Wagnerian amplitude and range, and she built the scene to its majestic climax with a sense of its changes of mood and retrospective implications. Miss Davenport's rich, dark voice sounded beautiful in Erda's music. Mr. Rhodes, Mr. Dillon, and Miss Starkman also sang zestfully. A prolonged ovation testified to the enthusiasm of the audience. R. S.

Maganini Suite Given New York Premiere

New York Philharmonic-Symphony. Leopold Stokowski conducting. Carnegie Hall, Feb. 13, 2:45:

Suite, Three Early American
Pieces.....Maganini
(First Concert Performance
in New York)
Symphony No. 6, B minor, Tchaikovsky
La Cathédrale Engloutie.....Debussy
Suite from The Devil and Daniel Webster.....Herrmann

Quinto Maganini, once flutist with the Philharmonic-Symphony, now interested in collecting and restoring Renaissance and Baroque paintings, has composed much music of various kinds in his time. The present suite of early American pieces is ten years old, and was written for the tercentenary cele-



Quinto Maganini Bernard Herrmann

bration of Greenwich, Conn. It consists of three short pieces—the first, a hymn tune called *Archdale*, by Andrew Law, a Connecticut composer of similar churchly canticles, who flourished from 1748 to 1821; the second, *Village Festival*, originally scored for flute, two violins and bass, by Stephen Foster, (who, beside his songs, wrote a few pieces for odd combinations of instruments); the third, a solemn Chant for George Washington's Funeral, composed by a certain Jenks, about whom history tells as good as nothing.

Mr. Maganini has treated these brief pieces simply and, in the case of the Stephen Foster one, principally by providing some alterations of key relationships and by multiplying Foster's indicated instruments. The Connecticut hymn tune he has pointed up with a few pleasant touches of dissonance, which might imaginably have upset the God-fearing Andrew Law. The Chant for Washington's Funeral is becomingly grave and doleful. The best of the three is *The Village Festival*, a gay little frolic where some lively dancing

(Continued on page 16)

RECITALS

Miriam Solovieff, Violinist Carnegie Hall, Feb. 8

Miss Solovieff's program contained only one sample of great music among the four compositions it offered. The G major Sonata, Op. 96, though the greatest and subtlest of the Beethoven series for piano and violin, is also the most intimate and the most susceptible to maladjustments of mood and environment. The comely and charming artist played with pretty tone in sustained passages, but Carnegie Hall was too big a frame for her delicate playing, which sometimes became inaudible or gave too little impression of color. Artur Balsam treated the piano part with real insight, and adapted himself well to the scale of Miss Solovieff's performance.

Except for the Beethoven, the program was a chronicle of lesser importance, from the viewpoint of the music it contained. Prokofiev's D major Sonata, Op. 94, is for this listener chiefly an aggregation of Prokofiev clichés. The artist obviously did not share this conviction, however, for she played the sonata with address and spirit. Unfortunately, the best playing in the world cannot make anything but a torpid bore of Respighi's *Concerto Gregoriano*. To top off her list, Miss Solovieff took upon herself the business of Ravel's *Tzigane*, which calls for a tall order of virtuosity, and which she played with admirable taste. H. F. P.

Isaac Stern, Violinist Carnegie Hall, Feb. 9

Mr. Stern's recital began auspiciously with a suave performance of an *Adagio* by Haydn. Both the violinist and his pianist, Alexander Zakin, phrased the music exquisitely, and it established a mood of serenity. This was immediately interrupted, as Mr. Stern plunged into the Bach *Chaconne*. He treated the work in dra-



Isaac Stern Miriam Solovieff

matic fashion, as a sort of tone poem for violin alone. Whether one agreed with his highly subjective conception or not, one could admire his execution of it.

The major achievement of the evening was the stirring performance of Bartók's First Sonata, a work which requires not merely a prodigious technical command of both the violin and piano, but interpreters who are able to throw themselves into the veering moods of the music. For this composition is actually a rhapsody rather than a sonata, in the traditional sense. Composed in 1921, it reflects the influence of Debussy and the other French impressionists upon Bartók, yet it is couched almost entirely in his own harmonic idiom. The first two movements, an *Allegro appassionato* and an *Adagio*, are both improvisational in character, full of coloristic episodes, and almost entirely lacking in rhythmic propulsion. Suddenly, in the finale, a study in savage Hungarian dance rhythms, the music takes wing. It is as if one were floating idly down a stream, enjoying a dreamy landscape, and without warning, were catapulted into boiling rapids. Mr. Stern and Mr. Zakin played with genuine abandon. They had obviously let the music soak into their veins.

Mozart's Sonata in B flat, K. 378, and Szymanowski's *Notturmo e Tarantella* completed the program. Mr. Stern's playing of the Mozart was the

acme of elegance, but it robbed the music of a measure of its rhythmic vitality and innate nobility. His performance of the Szymanowski pieces, however, was superb. The listener forgot the incredible feats of fingers and bow under the spell of the music, which like Szymanowski's *Mythes*, has fascinating colors and an emotional aura unlike those of any other composer. R. S.

José Echániz, Pianist Town Hall, Feb. 9

The recital which the Cuban pianist (who is also conductor of the Grand Rapids Symphony) gave on this occasion was devoted largely to old and new French and Spanish works. The exception was the new Piano Sonata by the American composer, Wayne Barlow, who was present to hear the premiere of his music. Mr. Echániz opened his program with some four sonatas by Antonio Soler, an aria by Rafael Angles, a rondo by Felipe Rodríguez, and a sonata by Mateo Albeniz. These were deftly performed, as was the Fauré Theme and Variations in C sharp minor, the more ponderable work that followed. Mr. Echániz played with relish for the task he had assumed, though at times one could have wished for a more communicative quality and variety of color, and for less excessive use of the pedal, but his performances were expert.

Mr. Echániz also gave a praiseworthy interpretation of the Barlow sonata, summoning the composer to acknowledge the applause from his seat in a box. The work did not sound very original, seeming more French than American in its harmonic flavor and texture. Fauré might conceivably have written it in an odd moment. The rest of the program was composed of three of Debussy's Preludes, Book I; the Ravel Toccata; Albeniz's *Navarra*; Falla's *Cubana*; and Nin's *Danza Andaluza*. For this music Mr. Echániz had a marked temperamental affinity, which gave an added edge to his performances, in



José Echániz Joan Hammond

rhythmic vigor and sharp outlines. Mr. Echániz was warmly applauded. H. F. P.

Jeanette Ysayé, Violinist Town Hall, Feb. 10

Jeanette Ysayé, widow of the illustrious violinist, gave a recital in New York in 1932, but she had not been heard locally since that time. Her program, well received by a cordial audience, was made up of four masterpieces of the violin repertoire—Handel's Sonata in D major, Bach's *Chaconne*, Mendelssohn's *Concerto*, and Franck's Sonata, which the composer dedicated to her husband. Mme. Ysayé's accompanist was Leopold Mittman. N. P.

Joan Hammond, Soprano Town Hall, Feb. 11 (Debut)

Joan Hammond, Australian soprano, who has sung at the Vienna State Opera and at Covent Garden, and who was known here in advance through her phonograph recordings, made her American debut before a sizable audience that included Mrs. Eleanor Roosevelt. Opening her long program with groups of lieder by Schubert and Wolf, Miss Hammond continued with Dido's Lament, from Purcell's *Dido and Aeneas*; songs in English by Gibbs, Delius, Vaughan Williams, Cyril Scott, and Frank

(Continued on page 16)

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March, 1

MEPHISTO'S MUSINGS

Prokofieff Eats Crow

We realize that he has no choice, but it distresses us to see that Serge Prokofieff, once so individual and arresting a creative intelligence, feels it necessary to eat humble pie in order to court favorable governmental opinion in Russia. We lost respect less for Prokofieff, whose temperament makes him a tragic misfit in a regime devoted to a totalitarian concept of aesthetics, than for that regime when we encountered this unmistakable passage of double-talk in the composer's published recantation:

"Tonal or diatonic music offers a far wider range of possibilities than the atonal and the chromatic. How far this is true we can judge from the blind alley into which Schönberg and his young men have allowed their principles to drag them. In some of my work during the last year you will find isolated moments of atonality. While I had no sympathy for this kind of thing, I nevertheless made use of it in order that the value of tonal writing might be brought out all the more strongly by the effect of contrast."

Pan Pipes and Nose Flute

In which regions are the Pan Pipes and Nose Flute still in use? What flutist fell desperately in love at the age of nine? Is the flute a healthful instrument to play? What famous flutist took his life in a ghastly way in a moment of insanity?

These questions, and 58 others of similar fascination, are likely never to be answered, unless all flute fanatics band together to save from oblivion Leonardo de Lorenzo's "monumental work," Famous Flutes and Flutists, Past and Present, which has been withdrawn from its publisher's list because of forbidding production costs. The book, according to De Vorss and Company, of Los Angeles, who intended to publish it, was welcomed in advance not only by Georges Laurent, William Kincaid, and a host of other flutists, but also by a twilight constituency described as "nonflutistic personalities."

An imagination took wings at the thought of many of the 62 "flute questions" the book was destined to

answer. We have already lost several hours' sleep weighing the new range of critical values implied by the query, "Who may become the second Kuhlau?" We are harassed by our inability to come up with a simple Yes or No when Mr. Di Lorenzo asks, "Is there any relation between the ornithological word 'Gimmerlindetibicen' and the flute?" And we feel scientifically backward because we are uninformed about "Density 21.05, who requested it, and who the ultra-modern and erudite composer is who thus honored the flute."

Some of the chapter headings are no less titillating. Our favorite is "George Washington Never Played Flute." Several others, however, open equally choice vistas: "New Wife for Old Flute;" "A Flutist's Peculiar Hobby;" "A Recipe for a Swelled-Headed Flutist;" "A Flute Student's 'Sad Comedy';" "Headless Flute Player;" "A Handsome Young Pan in a Tryst." We were sad when we put the announcement aside, and from time to time we still wonder "who was given two nose flutes by a fierce-looking chief way up on the mountains of the Philippines and contrary to their custom."

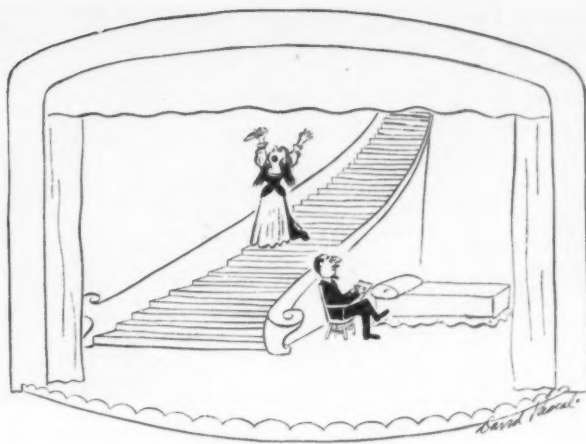
Kirsten in Kansas

Dorothy Kirsten will not soon forget the opposition the elements set up to her appearance in Hutchinson, Kan., as soloist with the Wichita Symphony. The city was in the grip of a fierce sleet-storm that evening, and ice jams in Cow Creek—which runs directly under the Civic Auditorium, where the concert was given—threatened to cause a flood. On the way from Wichita, one of the two busses carrying the orchestra players was sideswiped, and while nobody was hurt, the beginning of the concert was delayed for an hour and a half. Because Miss Kirsten had to catch a train for Denver, she sang her solos first, with only a part of the orchestra on hand to accompany her. She then ducked out, leaving the orchestra to play the rest of its program after her departure. Because Alan Watrous, the orchestra manager, thought it unsafe to drive the soprano to the train on the slick streets, Norman Krause, president of the Hutchinson Symphony Association, pressed into service one of the heavy-duty trucks belonging to his plow company.

Ignoramuses and Nitwits

If criticism of the Metropolitan Opera's policies has seemed harsh and unceremonious, as it has appeared in MUSICAL AMERICA and other publications this season, just read what Sir Thomas Beecham recently had to say about Covent Garden, and see what milksops we Americans are when we object to our public institutions.

Speaking of the appointment of Karl Rankl as musical director of the British National Opera—which operates the Covent Garden Opera, with a subsidy from the government—he said that the awarding of this post to an alien, bearing a German name, was so incredible that he had to remind himself that it



was not "some fantastic dream."

"It must be," he said, "because the ignoramuses and nitwits who brought this about—this disaster—were under the impression that the functions of a musical director in an opera house were of so exotic, intricate, and profound a nature that only a person of the sublime intelligence of a Teuton could grasp and manipulate them." The members of the trust, he asserted, were all people "who know nothing about opera or have practical experience of it, and whose opinion is worth a brass farthing."

Sir Steuart Wilson, one of the brass-farthing trust members, who is the musical director of the British Broadcasting Corporation, obviously tried to reply like a Briton and a gentleman. "What is rather sad in this controversy," he complained, "is to recall the fact that the British National Opera Company broke up largely because we were unable to persuade Sir Thomas Beecham to believe in English opera singers."

To Sir Thomas' charge that money is being spent irresponsibly in the present Covent Garden regime, Sir Steuart retorted, "I should have thought that Sir Thomas would have been aware from his long experience that where the Government is concerned they have an excellent nose for money."

Reader's Guide

No longer will you have to thumb through back issues and bound volumes to find articles that have appeared in MUSICAL AMERICA. Effective last January 1, this periodical is included among those indexed in the standard magazine reference work, the *Reader's Guide to Periodical Literature*.

Thrice-Living Latin

Ernesto Lecuona, the Cuban composer and pianist, is perhaps the only living man who has had an opportunity to read his newspaper obituaries on two different occasions. Some years ago, when he fell ill in Spain, the Latin-American press expanded his attack of influenza into a fatal seizure, and printed tributes to his career. And not long ago when an aviator named Ernesto Lecuona (no relation) was killed in a crash, the

papers again printed full mortuary details. Mr. Lecuona likes the idea of having recurrent obituaries published, for he believes that composers are never adequately recognized until they are dead, or at least thought to be.

Inspirational M. A.

Our reviewers have unanimously selected as their favorite communication of the year a letter from Mildred Victor that arrived a few days after the pianist had given her Town Hall recital.

"It may amuse you to know," wrote Miss Victor, "that as 'inspiration' for my performance last Sunday—and somewhat to allay my quaking fears—I carried with me backstage an editorial torn out from your magazine (the September, 1948, issue). In it, and underlined by me in red, debuts were described as 'meaningless rat-races.' I hoped that reading it just before appearing on stage would help me to keep a sense of humor and balance at the crucial moment!"

We are happy about the whole thing, for Miss Victor won her rat-race, as you will find elsewhere in this issue, and we feel as though we had had a small share in her success.

Metropolitan Box Score

Key:

W—A winning performance.

T—A tie, with good and bad features.

L—A losing performance.

Score from Feb. 14 to March 6:

Gianni Schicchi and Salome, Feb. 14.....	W
Pelléas et Mélisande, Feb. 16.....	L
Die Walküre, Feb. 17.....	T
Carmen, Feb. 18.....	T
Aida, Feb. 19.....	T
L'Elisir d'Amore, Feb. 19.....	T
La Traviata, Feb. 20.....	T
Pelléas et Mélisande, Feb. 21.....	L
Lucia di Lammermoor, Feb. 22.....	T
Tristan und Isolde, Feb. 23.....	W
Gianni Schicchi and Salome, Feb. 24.....	W
Lucia di Lammermoor, Feb. 25.....	T
La Bohème, Feb. 25.....	T
Falstaff, Feb. 26.....	W
Peter Grimes, Feb. 26.....	W
Siegfried, Feb. 28.....	W
La Traviata, March 2.....	W
Falstaff, March 3.....	W
Götterdämmerung, March 4.....	W
Carmen, March 5.....	T
Le Nozze di Figaro, March 5.....	T
Rigoletto, March 6.....	T

Summary for three-week period:

Win—8; Tie—12; Lose—2.

Summary for the season to date:

Win—36; Tie—38; Lose—23.

Mephisto



Clasping hands at the signing of the contract for the Philadelphia Orchestra's forthcoming tour of Great Britain are James Davidson, who negotiated the contract; Earl McDonald, manager of the orchestra; and Harold Fielding, British impresario. The tour, which will last a month, is scheduled to begin in May

Detroit Symphony Ends Stormy Season

Reichhold Fires Cellist for Disloyalty to Krueger—Then Fires Whole Orchestra

DETROIT.—After a broadcast performance on Jan. 18, Georges Miquelle, first cellist for most of his 24-year tenure with the Detroit symphony, announced his resignation effective for the season 1949-50. On Jan. 19, the storm broke. Symphony Society president Henry H. Reichhold dashed to the Music Hall stage after rehearsal to fire Mr. Miquelle for disloyal conduct to Karl Krueger, musical director of the orchestra. It was alleged that Mr. Miquelle had apologized to Erica Morini for the aimless accompaniment accorded her in the Tchaikovsky Violin Concerto at the programs of Jan. 13 and 14, at which Mr. Krueger conducted.

In short order, Mr. Reichhold threatened to withdraw his considerable support from the society; summarily cancelled the orchestra's projected five-week southern tour, planned for March and April; warned personnel of the orchestra that there would be further purges of disloyal musicians; banned a local newspaper critic from next season's concerts for hypercritical remarks (since reconsidered); and capped the season's activities by firing the entire orchestra after the last concert, on Feb. 28. It is expected that each member will be required to audition before his reinstatement next fall. Further, several letters of confidence in Krueger were circulated through the orchestra for signature by each member. However, a season for 1949-50 has been announced.

Musically, the orchestra comported itself gracefully during this interim, rising on occasion to finely integrated performances inconsistent with the strife backstage. They were aided by several fine soloists, among them the aforementioned Miss Morini, who displayed a lush tone, at the concert of Jan. 13-14; and Gaspar Cassadó, who played well in Haydn's Cello Concerto on Jan. 13-14. The season's most interesting vocal program, Jan. 20 and 21, brought Martial Singher to sing the baritone solo in Ravel's Don Qui-

chotte à Dulcinée, and six excerpts from Berlioz's *The Damnation of Faust*.

Victor Scholer's playing in Rachmaninoff's *Rhapsody on a Theme of Paganini* and Franck's *Symphonic Variations* proved to be most interesting of the end-of-season solo efforts Feb. 17-18. Little known here, he was forced to play two encores by an appreciative audience.

A controversial performance of Mozart's *Concerto for Flute and Harp* was presented Feb. 3 and 4 by Ann Caratelli, first harpist, to the accompaniment of her husband, and first flutist of the orchestra, Sebastian Caratelli. For characterizing Mr. Caratelli's playing as "breathy," Harvey Taylor, of the *Detroit Times*, ran afoul of Mr. Reichhold as mentioned above.

Kirsten Flagstad appeared Feb. 10 and 11 before soldout houses, which had braved pickets to attend. Frank Mannheim, pianist, was soloist on Jan. 6-7. There was a superlative performance of Sibelius' *First Symphony*, with Valter Poole conducting. Zino Francescatti was on hand to close the season Feb. 27 and 28, playing Bach's *Concerto No. 1* and Chausson's *Poème*.

After his vacation over the year-end holidays, Mr. Krueger resumed command of the orchestra to finish the season, presenting several modern works, among them Abraham Binder's *Concertino for String Orchestra*; Charles Miller's *Appalachian Mountains*; Virgil Thomson's *The Seine at Night*; and William Grant Still's *Afro-American Symphony*.

Two cellists visited orchestras here during the month. Sixteen-year-old Erling Bengtsson gave us a rehearsing of the Haydn *Concerto* 48 hours after Cassadó's performance. The concert, with Edouard Werner conducting the *Scandinavian Symphony*, in Scottish Rite Cathedral, was well attended. Gregor Piatigorsky chose Boccherini's *Cello Concerto* for his appearance with Sidney Baron's *Little Symphony* at the Music Hall on Feb. 2.

LEONARD DARBY

Dorothy Hodgkin Dorsey Suspends Washington Bureau

WASHINGTON.—Dorothy Hodgkin Dorsey, for fifteen years a concert manager in Washington, recently announced that she will cease operating her concert bureau at the end of the current season. In another statement, Patrick Hayes said that activities of the Dorsey management would be taken over by his office, the Hayes Concert Bureau.

Industrial positions waiting for qualified new members of southern symphony orchestra under nationally known conductor. Oboe, horn, bassoon and string openings. Write full particulars. Box 301, MUSICAL AMERICA.

Chamber Art Society Offers Premiere of Stravinsky Mass

THE American premiere of Igor Stravinsky's *Mass for Male Chorus and Ten Wind Instruments*, conducted by the composer, was the pièce de résistance of the all-Stravinsky program given by the Chamber Art Society in Town Hall, on the afternoon of Feb. 26. The choir of the Church of the Blessed Sacrament, of which Warren Foley is director, sang the work, accompanied by members of the Society. The concert opened with a lively performance of the *Octuor* (1923), for flute, clarinet, two bassoons, two trombones, led by Robert Craft, musical director of the Chamber Art Society. Mr. Stravinsky then conducted the mass. A charming interlude was provided by the English poet W. H. Auden, who read three of his poems, *In Praise of Limestone*, *The Duet*, and *Music Is International*. Mr. Auden is the librettist of Mr. Stravinsky's forthcoming opera, *The Rake's Progress*. The mass was repeated after the intermission, and the concert came to a close with masterly interpretations of the *Piano Sonata* (1922) by Soulima Stravinsky, the composer's son, and of the *Concerto for Two Solo Pianos* (1935) by Soulima Stravinsky and Beveridge Webster.

Stravinsky's *Mass*, like the ballet, *Orpheus* (produced in 1947, a year earlier than the *Mass*) finds him at the summit of his powers. Its workmanship is consummate; it is deeply expressive and communicative; and it has the stir of life in it. The work consists of a setting of the *Kyrie*, *Gloria*, *Credo*, *Sanctus*, and *Agnus Dei*, so tersely wrought that it lasts less than twenty minutes. Stravinsky has used the music of Dufay and the fifteenth-century Flemish school as a model, but the music is wholly his own, not merely in its harmonic and contrapuntal techniques, but in its emotional atmosphere. For all its severity and restraint of style, and aesthetic objectivity, it is a personally revealing work. A spirit of religious mysticism breathes from its measures. Stravinsky has not wished to write dramatically and specifically, as Bach did in the cantatas and in the *B Minor Mass*. But he has created music that would be at home in the church as well as in the concert hall.

THE instruments are used coloristically, and scored so skillfully that they often sound like a positive organ. Occasionally a solo theme emerges, but always in the context of the work. Much of the music is homophonic in texture, especially the *Credo*, which is chanted in narrative style. The counterpoint moves in blocks, and while extremely dissonant, is absolutely clear. In its unusual spacing, supersensitive sonorous balance, and bold harmonic originality, this work reminds one of the *Symphonie de Psalms* and later compositions. Except for the exultant choral *Hosanna*, and the vocal solos in the *Gloria* and *Sanctus*, the mood is quiet and the dynamics restrained. But the tension of the work never relaxes. Every note tells.

The choir sang the challenging work very expressively, improving perceptibly in the repeat performance; and the instrumentalists played with notable homogeneity. It is always a joy to watch Mr. Stravinsky conduct, for he has the modesty and concentration of a great creative artist, with none of the extraneous tricks of the showman. He received the ovation with charming diffidence.

The *Octuor* sounds like a musical museum piece today, but it was an important experiment in its time, and

it provided ideas to countless lesser composers. Despite its loose-jointed structure and experimental scoring, it is well worth an occasional revival. The *Piano Sonata* remains ever fresh and delightful; its fascinating development, originality of rhythmic treatment, and cool, transparent harmonic texture act like an intellectual aperitif. Soulima Stravinsky played it to perfection, with the most sensitive touch and phrasing and exactitude of accents. The *Concerto for Two Solo Pianos* is one of Stravinsky's masterpieces. Not only does it incorporate a new world of sonorities and harmonic conceptions, but it is tremendously exciting music. The evocative *Notturmo* and the magnificent variations remind one of Bartók in their combination of the highest structural compactness with the most poetic freedom of emotion. Mr. Stravinsky and Mr. Webster performed it superbly.

ROBERT SABIN

Recitals, Opera In Baltimore

BALTIMORE.—An evening of great musical value and interest was the recent program presented by the Peabody Madrigal Group, Ifor Jones, director, in the Peabody Conservatory Concert Hall. Seldom does one have the opportunity to hear old motets, Elizabethan part-songs, and carols so flawlessly sung, with such excellent pitch and loving care.

The Friday Artist Series at the Peabody presented Tossy Spivakovsky, violinist, on Jan. 7; Ida Krehm, pianist, on Jan. 14; and Cloe Elmo, mezzo-soprano, on Jan. 21. On Jan. 28, Rudolf Firkusny, pianist gave his finest local performance.

A Chamber Series was inaugurated on Jan. 28, in the Peabody North Hall with a concert by the Vielle Trio, assisted by DuBose Robertson, tenor. Music of the Renaissance was played with superb artistry and perfection.

The Philadelphia La Scala Opera Company presented Puccini's *La Bohème*, on Jan. 21, with Helen George, Nino Martini, Cesare Bardelli, and Marion Bradley. It was a splendid performance. The last act was especially sensitive. Lillian Powell Bonney presented the *First Piano Quartet* on Jan. 8, to a capacity house.

GEORGE KENT BELLOWES

Heifetz Appears In Cleveland Recital

CLEVELAND.—Jascha Heifetz, violinist, gave a recital at the Public Music Hall here on Feb. 16. His program included the Respighi *Sonata in B minor*; Bach's *Sonata No. 3*, in C major; Bruch's *Concerto No. 2*; and compositions by Debussy, Poulenc, Gershwin and Sarasate.

On Feb. 6, Howard Whittaker's *Variations for Orchestra* was played for the first time at Severance Hall by the Cleveland Women's Orchestra, Hyman Schandler, conductor. Soloists on the program were Joseph Knitzer, violinist, and George Poinar, violist.

The Fortnightly Musical Club gave its annual program in the auditorium of the Cleveland Museum of Art on Jan. 26. Other recent musical activities in Cleveland have included a program, for the students and faculty of Ursuline College, by the Cleveland Ensemble; a series of concerts sponsored by the Cleveland Opera Association and the debut of the Cleveland Woodwind Ensemble.

ELEANOR WINGATE TODD

New Friends of Music Revive Schönberg's Pierrot Lunaire

BRINGING to life a presentation of Schönberg's *Pierrot Lunaire* similar to the one they gave on Nov. 17, 1940, the New Friends of Music performed a service to their audience that would have been better appreciated if the event had been more widely publicized in advance. As it was, the hall was not full, and many regular subscribers, who walked out during the piece, would doubtless have been happy to relinquish their places to devotees. Those who remained heard a superlative performance of a work which is or is not dated, depending on the strength and staying power of one's convictions. Discussions raged, as at earlier performances (the first one in New York was in 1923).

The setting for *Sprechstimme* of 21 poems by Albert Giraud, in German translation by Otto Erich Hartleben, again had Erica von Wagner to take the speaking part, as she had in

would still be hard to imagine anyone but Mme. von Wagner capable of meeting the demands of this work. Her part, while never marked exactly as musical notation, has definite intervallic requirements, and the rhythms are tricky and exacting. Not only did she completely master these technical demands, but her quality as an actress and musician shone brilliantly in the expressiveness and communication of the moods of the poems. What lesser capabilities might make ridiculous was in her perfect artistry a revelation of beauty, however strange, however morbid.

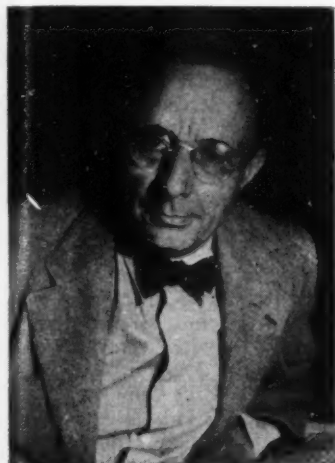
Completely on the conservative side was the opening of the concert—a neat, discriminating and warmly affectionate performance of Mozart's Quartet in B flat major, K. 458, by The Guilet Quartet, whose members this year are Daniel Guilet, Joseph Rabushka, Rolf Persinger, and Ralph Oxman. **QUAINTANCE EATON**



Louis Melançon

PAPA SENZ CELEBRATES EIGHTIETH BIRTHDAY

Gathered around the venerable wig maker of the Metropolitan are his relatives and many members of the opera. The latter, from left, include: Lucielle Browning, Philip Kinsman, Francesco Valentino, Inge Manski, Lawrence Davidson, Irene Jessner, John Baker, Regina Rosnik, Gertrude Ribla, Brian Sullivan, Kenneth Schon. Front: Paul Franke, Robert Merrill, Hugh Thompson, Margaret Carson



Fritz Stiedry

1940. The composer conducted then; Fritz Stiedry had the office on this occasion. Edward Steuermann, a Schönberg apostle, was again at the piano, and the only other performer from the earlier occasions was Frances Blaisdell, who played flute and piccolo. The remainder of the small and expert instrumental ensemble consisted of Robert Mann, violin and viola; Arthur Winograd, cello; and Pasquale Fasanello, clarinet and bass clarinet.

The accomplishment was at once Mme. Wagner's, Mr. Stiedry's, the ensemble's—and Schönberg's. A very real sense of dedication and partnership pervaded the undertaking, so that one could only admire and applaud the results.

It required a short period of acclimatization—a sort of musical pressure chamber—to sink into the spell which this work can cast, if allowed to enter the consciousness without prejudice. Abandonment of a certain sense of humor was necessary, too. But once one arrived at a station of receptiveness, the unique character of this music, its masterly investiture of the macabre poems, struck as morbidly into the mind today as it did a decade ago.

One after another, the verses sigh and sing of moon and blood; of monstrous shadows and laughter that verges on screams, mirrored in the voice, which never quite sings, never quite speaks, while the instruments make light of improbable virtuosity and pluck at the nerves with raw and stinging sounds.

Released from the spell, and considering the performance coolly, it

Edinburgh Festival Announces Schedule

Incomplete Program Published For 1949 Scottish Celebration—Orchestras Listed

EDINBURGH.—The Third Edinburgh International Festival will be held from Aug. 21 to Sept. 11. Some of the world's leading orchestras, conductors, choirs, instrumentalists, singers and dancers will convene to represent the field of music at the Scottish capital, which for the past two seasons has been the scene of a festival. The opening concert on Sunday, Aug. 21, will be given by the Royal Philharmonic, under Sir Thomas Beecham. This same orchestra will also play for the performances of the Glyndebourne Opera Company at the King's Theater, and will give two Sunday concerts in Usher Hall on Aug. 28 and Sept. 4. Among the seven orchestras scheduled to appear are the Orchestre de la Suisse Romande, under its founder and director, Ernest Ansermet, which will give several concerts in Usher Hall; the BBC Scottish Orchestra, under Ian Whyte, and with William Primrose as soloist; and the London Philharmonic, under Rafael Kubelik, former conductor of the Czech Philharmonic.

The programs will also include appearances by Bruno Walter, Vittorio Gui, Rudolf Serkin, Henri Cluytens. Ernest Bloch will conduct the BBC Scottish Orchestra in a first performance of his new piano concerto, with Corinne Lacombe as soloist. Chamber music will be provided by the Busch and Griller quartets and the Jacques Orchestra.

Money-Back Offer Made By Charleston Symphony

CHARLESTON, W. VA.—The Charleston Symphony made an unusual offer when it opened its season last fall: "Satisfaction guaranteed or your money back." The offer was made to prove conductor Antonio Modarelli's thesis that "nearly everyone will like fine music if they will just give themselves the chance."

In co-operation with the *Charleston Gazette*, the offer was made in a front-page box. New subscribers were invited to send in a deposit on their season ticket, and, if dissatisfied after attending the first concert, to collect their money at the box office. Helen M. Thompson, executive secretary of the orchestra, reported that not a single person, among the many who took advantage of the offer, applied for a refund.

TO celebrate the 80th birthday of Papa Senz, the wig maker of the Metropolitan Opera, on Jan. 17, the Metropolitan's artists, staff and best friends gathered in the opera house, smothered him with presents and kisses, and burst into song as he cut into the large white cake which had been decorated with colorful sketches of wigs. For one of its favorite sons was not only celebrating his birthday, but was also rounding out some fifty years as the Metropolitan's chief makeup and wig artist. Papa loved the party, and especially the kisses. ("They call me a wolf. Why shouldn't I be?" exclaimed the little man with a wide grin, a small white mustache, and curly white hair, now receding from his forehead.)

Papa Senz's domain for many years has consisted of two rooms on the fifth floor of the 39th St. side of the opera house. There he is surrounded by head-shaped formations; 12,000 or more wigs stuffed into trunks, shoeboxes, crates, and cardboard containers; and three assistants. In less than a minute he can lay his hands on the wig for *Mélanide* or *Isolde* or for Number 26 in the chorus group of the second act of *Aida*. After every performance, he has the wigs cleaned in naphtha or benzine, combed and brushed, put neatly back into place, and covered with camphor dust to keep moths out.

"But hair it is harder and harder to get," mourned Papa, who has himself made practically all the wigs he uses. "Few American women let their hair grow long enough to be of any use. Most of the hair we use comes from abroad. The Scandinavians have the longest and finest." While the wigs, for the most part, are made from human hair, white wigs such as those in *Manon* require angora or yak hair.

AS makeup man, he is usually the last one to check on a singer before he goes on stage. "I don't make up all the artists," Papa explained. "When they're new here, I teach them. Later, I only have to pass on them and apply the finishing touches." Going from one dressing-room to another, he jokes with the singers and often lets forth with his favorite arias. "You know," Papa says with good-natured immodesty, "I still have a good tenor voice!"

He never misses an opera, and is prepared for the kind of emergency that might, as it did many years ago, require him to come to the rescue of a singer whose putty nose had fallen

off in the middle of the act. On that occasion, Papa merely brushed aside the stage managers, walked on stage, motioned the singer to stoop down, and proceeded to mold a new nose for him on the spot.

A native of Austria, Papa, whose real name is Adolph, chose his career because "I love music." As a youth he used to sneak in the back door of the Vienna Opera House when it was being aired out, and then remain inside for the performance; later he graduated to the stage as a supernumerary; and in the course of trial he took a job as apprentice to a wig maker. Finally, having learned his trade, he set out on his own. From the time he arrived in the United States, he has worked for the Metropolitan, though in former years he also made occasional sorties into silent pictures ("Ah, Gloria Swanson! . . . Bebe Daniels!"). He now maintains a studio on West 46th Street, where he supplies professional people with street-wear and theatrical wigs.

Papa's favorite pastime is fishing. His favorite gift—aside from all the wonderful kisses—was a beautiful fishing rod, presented to him by Robert Ringling. **ALBERT J. ELIAS**

AGMA Urges Repeal Of Amusement Tax

Two resolutions urging legislative action were passed at the convention of the American Guild of Musical Artists, held recently in New York.

One resolution advocated the repeal of the twenty-per-cent amusement tax, particularly in the case of non-profit musical organizations. The guild contended that such groups have been operating at a deficit during the last year. The guild also urged that Congress enact legislation authorizing the formation of a Federal Department of fine arts.

National Institute Elects Vaughan Williams, Malipiero

In a recent announcement, Douglas Moore, president of the National Institute of Arts and Letters, announced the election of five new honorary associate members. Two musicians—Ralph Vaughan Williams, of England, and Gian Francesco Malipiero, of Italy—were among those named. Edith Sitwell, English poetess; Pablo Picasso, French painter; and Yasuo Kuniyoshi, Japanese painter now living in New York, completed the list.

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The Metropolitan Ends A Much Improved Season

EXCEPT for seven performances during Holy Week, the Metropolitan Opera has finished its season at home, and is turning its energy to the herculean task of displaying samples of its repertory to audiences in Boston, Los Angeles, and a dozen cities in between.

The regular sixteen-week subscription season, which opened—after a two-week deferment caused by the dispute between the association and the unions in late summer—on November 29, 1948, and closed on March 19, 1949, provided 113 performances of 25 operas in four languages. Of the 113 performances, eighty fell on the “regular” subscription dates (Monday, Wednesday, Thursday and Friday evenings, and Saturday afternoon, and fourteen were popular-priced Saturday evening bills. The remaining nineteen were benefits, student matinees, and other extra performances.

No new operas were added to the repertory this year. Last year’s novelty, Peter Grimes, was retained, however, and given four times. Nine works were classified as revivals, which means that they had been absent from the schedule for a season or more. These constituted a varied and unusually attractive list of Italian, French, and German works—*L’Amore dei Tre Re*, *L’Elisir d’Amore*, *Falstaff*, *Gianni Schicchi*, *Otello*, *Le Nozze di Figaro*, *Salome*, *Mignon*, and *Pelléas et Mélisande*. The incidence of major masterpieces is strikingly high in this list; its character is a tribute to the good taste of the management and the public alike.

As for many years past, French operatic literature received short shrift in the standard repertory; only two French operas—*Carmen* and *Louise*—were presented, apart from the two French revivals. *Salome* was the only non-Wagnerian German opera in the list; and the total of Wagner music dramas shrank from last year’s eight to only five—*Tristan and Isolde*, *Parsifal*, and the last three Ring operas. *Die Meistersinger*,

Tannhäuser, and *Lohengrin* were listed in the repertory, but were not given.

The Italian department, as always, dominated the repertory. The hardest perennials were on hand—Verdi’s *Aida*, *Rigoletto*, *La Traviata*, and *Il Travatore*; Puccini’s *La Bohème* and *Madama Butterfly* (*Tosca* was not given); Donizetti’s *Lucia di Lammermoor*; and Rossini’s *Il Barbiere di Siviglia*.

THE English language lost ground at the Metropolitan this season, for Peter Grimes was the only opera sung in English, whereas last year *The Magic Flute* and *Hansel and Gretel* were given in English translations. Moreover, both *Falstaff* and *Gianni Schicchi*, which had been done in English a few years ago, were allowed to revert to Italian.

A mild winter helped the performers to remain in good health. Only 27 replacements were made in the entire sixteen-week season; last year 26 singers and conductors were replaced in the first six weeks alone. Only one performance (the final *Nozze di Figaro*) was seriously damaged by last-minute changes of cast.

Of the singers added to the roster, two achieved outstanding success, and none suffered failure. Ljuba Welitsch (or Welitch, as it will be spelled in the future, engendered some of the greatest excitement of the season, and attracted turnaway audiences at all of her eight appearances. Italo Tajo handled a variety of roles, mostly comic in character, with unusual skill, volatility, and taste. The one new conductor, Fritz Reiner, proved to be a tower of strength, one of the finest musicians to stand in the Metropolitan pit in many years.

From the artistic viewpoint, the season started off feebly. Many performances were downright bad, and few were more than passable. The revivals of *Otello*, *L’Elisir d’Amore*, *L’Amore dei Tre Re*, and *Mignon*, possessed no distinction, and many of the standard operas were uninspiringly, even dispiritingly, set forth.

With the turn of the year, however, the Metropolitan’s luck changed—or shall we say that the management really began to take its job seriously? Beginning with *Le Nozze di Figaro*, conducted by Fritz Busch, staged by Herbert Graf, and sung by a cast that approached the ideal, the satisfying performances began to outnumber the unsatisfactory ones. Mr. Reiner’s dealings with *Salome* and *Falstaff*, and Miss Welitch’s debut added greatly to the réclame of the season. A new sense of pride appeared to suffuse the whole company, and even the workaday performances began to have a new spirit.

Consequently, we take leave of the Metropolitan with regret rather than relief. We have always liked it, but in recent seasons we have tended to regard it as decadent and incorrigible. It is still far—distressingly far—from perfect, but it seems to want to get better. And that, as any doctor will agree, is a promising indication of recovery in an ailing patient.

Minnesota Honors A Notable Musician

IT always makes us happy to bask in the glory reflected from our friends and associates. Arthur Farwell, who was a valued member of the MUSICAL AMERICA staff some years ago, when he and this pub-

lication were both considerably younger, has been chosen one of Minnesota’s Hundred Living Great, by the Minnesota Junior Chamber of Commerce. The choice was based on “the opinion of thought leaders from all walks of life, such as business, labor, professional, art, educational, political, social, veterans, and religious.”

Always an active composer, Mr. Farwell’s orchestral works have been played by orchestras from New York to Los Angeles, and his chamber music and songs have been extensively performed. Moreover, he exerted an important influence in the encouragement of American composition through the Wa-Wan Press, which published music by 37 native composers during the twelve years he headed it. We congratulate Mr. Farwell on his deserved honor, and the Minnesota Junior Chamber of Commerce on the wisdom of its selection.

Greetings to the Battle Creek Symphony

CONGRATULATIONS are also in order to the Battle Creek Symphony Orchestra, one of the most persistent and least ostentatious civic groups in the Middle West. On February 20, the orchestra celebrated its fiftieth anniversary with a jubilee concert directed by its regular conductor, Roger Parkes, and Tauno Hannikainen, who came as a guest from Chicago. Founded in 1899 by the late John B. Martin, and maintained continuously ever since by the labors of other musicians and civic-minded residents of Battle Creek, the orchestra has made, and continues to make, an increasingly vital contribution to the musical life of the city and of the state of Michigan. Through the work of its own orchestra over half a century, Battle Creek has experienced an intimate sense of possession of symphonic music that no stopovers by the most famous and brilliant visiting orchestras could possibly have given it.

Ballet Theatre Returns from Limbo

IT is good news that Ballet Theatre, which cancelled its fall and winter bookings for want of funds to defray an inevitable deficit, has obtained enough support to resume its activities this month for the short space of two months, giving performances in the Middle West and in New York. The full-scale ballet companies are confronted these days with much the same problems of finance as those that keep the Metropolitan Opera perennially on the brink of collapse.

The Ballet Russe de Monte Carlo manages to make ends meet—giving two extensive New York seasons and touring across the continent every year—by functioning on a minimal level, much as the Metropolitan does. Its supply of leading dancers is not adequate, and its corps de ballet and orchestra are kept down to an irreducible number. Its new productions are relatively inexpensive, and its old ones are frequently allowed to become faded. Ballet Theatre, a more progressive and more polished company, has not been willing to accept this expedient and has always lost money. In ballet, as in opera, the alternative seems to be all too simple: The public must either give money for a subsidy, or be content with shabby, poorly rehearsed performances.



The third act of Mozart's *Le Nozze di Figaro* at the Chicago Opera. The scene was made from sketches by Schenk von Trapp of the Berlin Staatsoper. Principals, from left to right, are: Edith Mason, as Susanna; Eva Turner, as the Countess; Richard Bonelli, as the Count; and Virgilio Lazzari, as Figaro.

MUSICAL AMERICANA

AFTER seven weeks with a hunting safari in East Africa, **Lauritz Melchior**, Metropolitan Opera tenor, began a concert tour of South Africa on March 6, with concerts scheduled for Johannesburg, Pretoria, Capetown and Durban. Mr. Melchior will return to the United States on April 2. . . . **Kirsten Flagstad** left for London by plane after completing her American concert schedule. Her European tour will keep her busy until June. . . . After appearing in Gluck's *Orfeo* on March 2 in New York, **Kathleen Ferrier**, British contralto, scheduled her first New York recital for March 28 before embarking on her second concert tour of the United States and Canada. . . . **Joseph Schuster** will appear three times at the Ojai Festival in California in May and June.

Hans Kindler will be guest conductor of orchestras in Stockholm, Göteborg, Helsinki, and other European centers during his tour, which opens in Göteborg on March 31. He also plans to conduct in Switzerland, and possibly in Germany. In Helsinki, Mr. Kindler will lecture before the Finnish-American Society on American composers and orchestras and the development of music in the United States. . . .

Iso Briselli, violinist, made his first public appearance in nine years with the New Chamber Orchestra of Philadelphia, under **Ifor Jones**, recently. He was soloist with **Joseph Levine**, pianist, in Chausson's Concerto for Violin, Piano and String Quartet. After retiring from the concert stage in 1940, Mr. Briselli became an executive of a commercial oxygen manufacturing firm in Philadelphia. He has kept in practice, however, in spite of his business career. . . . **Jess Walters**, baritone, joined the Covent Garden Opera Company in London after Christmas for its late winter season. Mr. Walters has appeared previously at Covent Garden.

Muriel Kerr, American pianist, gave her first Paris recital in the Salle Gaveau on Feb. 5. Her program was made up of works by Schubert, Scarlatti, Schumann, Chopin, Debussy, Prokofiev, Ravel and Paganini-Liszt. . . . The **First Piano Quartet** is touring Georgia, Tennessee, North Carolina, South Carolina, Virginia and West Virginia and will proceed through Texas, Colorado, Utah and California to the Northwest.

Polyna Stoska, Metropolitan Opera soprano, was invited by President Truman to sing at the Press Club Banquet in Washington, D. C., on March 5. . . . **Dorothy Humel**, pianist, appeared recently in Iowa, Pennsylvania and South Carolina. . . . First prize in the Jacques Fray Music Room television program on Feb. 19 went to **Sidney Harth**, violinist. The young artist won the Naumburg Award in April 1948 and, late this fall, a scholarship for Georges Enesco's master classes.

What They Read 20 Years Ago

MUSICAL AMERICA for March, 1929

Daring Innovation

In general, it takes immaculate musicianship to lead a Brahms symphony. In Portland, Oregon, it takes something else. Gradually dispelling the bugaboo, long implanted in the consciousness of the local symphonic clientele, that Brahms is essentially tiresome, Willem van Hoogstraten presented the local premiere of the Third Symphony in the Public Auditorium.

— 1929 —

And the Angel Sang

The future of the Los Angeles Philharmonic, concerning which there has been much speculation, has been assured for another five-year period by the announcement that **W. A. Clark** will again assume entire financial responsibility for that length of time.

— 1929 —

They That Live on Air

Walter Damrosch, who begins this evening a new series of 52 concerts under the auspices of the General Electric Company says: "It is becoming constantly more apparent that radio is establishing a new era in the financial support of music. One has only to look back to the beginning of orchestral music to see what revolutionary changes have taken place in this respect."

— 1929 —

. . . Antwortete er "Tit-willow . . ."

A Gilbert and Sullivan opera at the Metropolitan is no such extravagant fancy as some might at first glance suppose. Before the World War, *The Mikado* had for years been in the repertoire of the Berlin Opera along with *Tristan und Isolde* and *Die Meistersinger*.

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ENGLAND: EDWARD LOCKSPRISER, 85 Park West, Edgeware Road, London W. 2.
FRANCE: HENRY BARAUD, 3 Square Moncey, Paris 9.
EDMUND PENDLETON, 110 Rue Pierre Demours, Paris 17.
GERMANY: H. H. STUCKENSCHMIDT, Berlin—Templehof, Thuyring 45.
AUSTRIA: VIRGINIA PLEASANTS, c/o Henry Pleasants, Hq. OSFA 1001, APO 777, c/o Postmaster, New York.
ITALY: GUIDO M. GATTI, La Rassegna Musicale, Via Po 36, Rome.
SWEDEN: INGRID SANDBERG, Lidings 1 (Stockholm).
PORTUGAL: KATHERINE H. DE CARNEYRO, 45 Rua da Paz, Oporto.
SCOTLAND: LESLIE M. GREENLEES, The Evening News, Kemsley House, Glasgow.

ARGENTINA: ENZO VALENTI FERRO, Buenos Aires Musical, Paso 755.
BRAZIL: LISA M. PEPPERCOORN, Caixa Postal 3595, Rio de Janeiro.
COLOMBIA: MANUEL DREZNER T., Bogota.
MEXICO: SOLOMON KAHAN, Montes de Oca 1, Dep. 5, Mexico, D. F.
AUSTRALIA: W. WAGNER, 10 Beach Road, Edgecliff, Sydney. BIDDY ALLEN, 21 Tintern Avenue, Toorak, S.E. 2, Melbourne.

RECITALS

(Continued from page 10)

Bridge; and arias by Cilea, Puccini, and Massenet.

Everything Miss Hammond did gave evidence of taste and experience, and there was a satisfying sense of completeness about her interpretations. Even when, as in such songs as *du bist die Ruh'* and *Gretchen am Spinnrade*, she maintained more emotional detachment than some singers, there was a directness of communication that was always compelling. Her tones were particularly bright and exciting in the middle and upper parts of the scale, and her ample lower voice was firm and attractive in quality. Her sense of pitch was secure, and her diction and phrasing were impeccable.

Miss Hammond gained more and more vocal fluency as the evening progressed, and delivered the arias in the second half of the program with great warmth and spontaneity. *Sola perduta abbandonata*, from Puccini's *Manon Lescaut*, achieved a dramatic immediacy not often met with on the concert stage; and the opening parlando phrases of *Troppo, signori, troppo*, from Cilea's *Adriana Lecouvreur*, were given with a conviction and cogency that made them really moving. Arias from *Thais* and *Le Cid*, and *Vissi d'arte*, from *Tosca* (sung as an encore), were equally well done. Miss Hammond is a serious and richly gifted artist with a remarkable ability to create a vocal character and project a dramatic situation. Her recital was always absorbing and often exciting; it should be an even greater pleasure to hear her in the opera house. George Reeves provided excellent accompaniments. J. H. Jr.

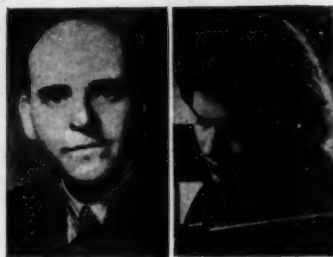
Solomon, Pianist

Carnegie Hall, Feb. 12, 2:30

From the first bell-like tones of the Bach-Liszt *A minor Prelude* and *Fugue* this listener recognized the Solomon who had so delighted him more than twenty years ago. There followed some of the grandest playing that has been heard here in many seasons. It is to be devoutly hoped that Mr. Solomon will appear as often as possible hereabouts. The woods are full of pianists who are great interpreters, great technicians, great personalities, great sensationists. But there is always room at the top of the ladder, and Mr. Solomon is, among many other things, a great corrective. There is neither a famous pianist nor a modest pupil in the field today who could not profit by listening to his performances and by deeply pondering his methods and his art.

Mr. Solomon's return to New York after many years' absence provided a truly sensational afternoon—sensational not in a cheaply spectacular way, but because of its revelation of superlative musicianship and high artistic integrity working through great music. Those present came almost instantly under the spell of it; and long before the afternoon was at an end, the fascinated gathering was cheering as much as applauding. Scarcely anybody moved to leave the hall when the player had completed a lengthy and arduous list of masterpieces (one had heard, for that matter, none of the usual coughs and rustlings); people waited, as by prearrangement, till the performer contributed extras that added up to another program group.

In the complete modesty of his demeanor, in his utter absorption in his task, in his indifference to any vain projection of personality, Mr. Solomon calls to mind his great countryman, Clifford Curzon. Both players have the same probity, the same high artistic approach, and their work is pervaded by the same lofty sense of dedication.



Solomon

very nicely integrated under her fluid treatment, though more individuality of approach would have added charm to her interpretation. A. B.

New Friends of Music.

Town Hall, Feb. 13, 5:30

The highest tribute that can be paid Joseph Szigeti and the Pasquier Trio, in this concert, is that their music-making was always at one with the composers' intentions.

Mr. Szigeti's performances of two works by Bach for solo violin were a consummate fusion of intellect and emotion. In the *Sonata in A minor*, an imposing polyphonic edifice whose capstone is a mighty fugue, Mr. Szigeti unravelled its complexities effortlessly. Every voice was stated with the clarity and independence one might expect to hear if an individual performer were assigned to each part. The logic of his reading was overwhelming. If his tone was sometimes rough it was only because his musical conceptions occasionally transcended the physical capacities of the instrument.

The *Partita in E major*, which followed, was handled quite as memorably. Its *Prelude*, usually treated as a *perpetuum mobile*, was taken at a slower pace than usual, and, for once, the polyphony implied by its dialogue between contrasted registers was made clear. The *Gavotte* and two *Ménets* were played with airy grace.

After the intermission, the Pasquier Trio presented Mozart's *Divertimento*, K. 563, for violin, viola, and cello, a little-known work fully on a plane with his finest quartets. The group's execution was flawless, and its tonal balance virtually perfect. The players captured the varied and evanescent moods of the piece with great felicity. The Pasquier group, unquestionably, must be ranked among the best chamber ensembles. S. J. S.

Jeanne Mitchell, Violinist

Carnegie Hall, Feb. 13, 5:30

Prokofiev's *Second Concerto* was the high point in Miss Mitchell's extremely rewarding recital. Here, to remarkable technique and a sweet tone, the violinist added a penetrating musicianship that transformed her performance into an intense, personal experience for player and audience alike.

The young recitalist's other performances were less distinguished only by comparison to this superb achievement. Schubert's *Duo in A major*, Op. 162, had refreshing grace and lilt; and the *Nin-Kochanski Chants d'Es-pagne* effectively combined virtuosity and nostalgia. Always tasteful, Miss Mitchell made no attempt to exploit the obvious in Saint-Saëns' *Introduction and Rondo Capriccioso* and Kreisler's *Praeludium and Allegro*, but contented herself with a kind of detached brilliance, touched with sentiment. In sum, her striking gifts entitle her to a place on the list of outstanding young violinists. Helmut Baerwald contributed expert accompaniments. A. B.

Artur Rubinstein, Pianist

Carnegie Hall, Feb. 13

Mr. Rubinstein returned to the New York scene as a ruler to his subjects, and there were 2,800 of the latter on hand to greet him in his first recital of the season. His program offered nothing new, but his manner of playing every work insured sovereign interpretation, enforced by a royal technical command. The two largest works were in the first half of the evening—Chopin's *Sonata in B minor*, and Schumann's *Fantasiestücke*. Both were played with great sweep and fire and an inner romanticism that prevailed every page.

Albeniz's *El Albaicin* and *Triana* brought brilliance to the program, combining rhythmic excitement and limpid beauty of tone. Szymanowski's *Four Mazurkas*, dedicated to Mr. Rubinstein, proved worthy vehicles for



Artur Rubinstein Witold Malcuzyński

his talent. And Liszt's *Valse Oubliée* and *Twelfth Rhapsody*, which brought the printed program to a close, were feats of pianism that had the audience reacting with "bravos." Five encores were necessary before the listeners were appeased. N. P.

Juanita Carter, Soprano

Town Hall, Feb. 14

Miss Carter's sincere musicianship was reflected in her choice of a program made up of items in French and English by Ravel, Poulenc, Debussy, Mary Howe, Theodore Chanler, Gian-Carlo Menotti, and herself, among others. Her musical approach was stylistically sound, if without marked distinction, and her enunciation was admirably clear. Her pleasant voice was capable of rich sound, and her pitch was always accurate; and, barring Monica's *Waltz*, from Menotti's *The Medium*, which occasionally lay too high for her range, she gave no indication of strain. But neither in her vocalism nor in her interpretation did Miss Carter illuminate her otherwise substantial performances with subtle refinements of detail. Theodore Schaefer was the excellent accompanist. A. B.

Witold Malcuzyński, Pianist

Carnegie Hall, Feb. 14

Witold Malcuzyński's recital was announced by the Kosciuszko Foundation, under whose auspices it took place, as the "inauguration of the Chopin Centennial"—a misleading designation, to say the least, for the excellent reason that the Chopin death centennial was automatically inaugurated when the calendar showed that the year 1949 had dawned. Moreover, several other pianists have given Chopin programs in the weeks since Jan. 1.

Mr. Malcuzyński's playing was marked by an agreeable lyrical quality, fluency, and a singing tone, as well as by a technique that is sound, without exactly qualifying as one of those super-techniques exhibited by plenty of cheerfully shallow youths and maidens who prance up and down the keyboard in and out of season. Mr. Malcuzyński's performance was capable Chopin playing, but rarely what one would salute as penetrating or memorable. One has heard pianists who encompass the elusive "zal" and morbidez of Chopin more unmistakably.

The program walked the well-trodden ways. It included the *F minor Fantasy*, the *B flat minor Sonata*, the *B flat minor Scherzo*, some nocturnes (including the great *C minor*), three mazurkas, two études, and a waltz, not to mention supplementary nocturnes and waltzes. It was possible to take issue with some of the pianist's speedy tempos in the sonata. Yet, on the whole, this masterpiece was well played, especially the combative opening movement, the funeral march and the eerie finale. The audience was large. H. F. P.

Robert Cornman, Pianist

Times Hall, Feb. 15

Mr. Cornman has a profound understanding of contemporary music, of the whys and wherefores, as well as of the textures and technical prob-

(Continued on page 18)

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March

Fritz Busch Leads Chicago Concerts

CHICAGO

Fritz Busch, in the second of his three visits this season as guest conductor of the Chicago Symphony, provided two of February's most interesting items—first Chicago performances of Richard Strauss' *Metamorphosen* and Mahler's *Second Symphony*.

His three-week tenure began Feb. 3 and 4 with a dull concert featuring Brahms' *Double Concerto*. John Weicher, the orchestra's concertmaster, and Dudley Powers, first cellist, were the soloists in an unconvincing performance. Mr. Weicher's violin displayed an uncertainty of which it seldom has been guilty, and Mr. Powers' tone lacked the breadth required for a soloist's role. The concert, marking the orchestra's homecoming after a week's tour of Indiana, Missouri and downstate Illinois, opened with a bright, bouncy reading of Hindemith's witty *Symphonic Metamorphosis* on Themes of Carl Maria von Weber, and was rounded out with Dvorak's *Second Symphony*.

The Tuesday matinee of Feb. 8 was not a great improvement. Alexander Brailowsky, as soloist in Tchaikovsky's *First Piano Concerto*, failed to breathe any freshness into a work which has been played here too often in recent seasons, and the brilliance of his passage work was offset by the hardness of his tone. Benjamin Britten's *Sinfonia da Requiem*, which had never before been played by the Chicago Symphony, although it was presented here by the Illinois Symphony in 1941 with the composer conducting, was given a bold reading that revealed its theatricality without giving it any more depth than it exhibited eight years ago. Brahms' *Second Symphony* was sound but dull.

WITH the midweek concerts of Feb. 10 and 11, things improved. Mr. Busch gave a thoroughly efficient and sympathetic exposition of Strauss' *Metamorphosen*, written in the spring of 1945, when the composer was in his 81st year. The work does not represent Strauss at anything like the peak of his powers, of course, but it is one of the most persuasive things that has come from his pen in the last few decades. Mr. Brailowsky again was the soloist, and this time, in the Chopin *E minor Concerto*, a more poetic and efficient one. The program began with a vertiginous gallop through the *Overture to Mozart's The Marriage of Figaro*, and also included a rhythmically solid, tonally balanced version of Mozart's *Jupiter Symphony*.

The concerts of Feb. 17 and 18 found an Orchestra Hall audience standing and cheering a performance for the first time since the departure of Artur Rodzinski last spring. Mr. Busch finally brought to the stage of Orchestra Hall the monumental Mahler *Resurrection Symphony*, which twice had been scheduled for performance there in recent seasons, and twice postponed. The Civic Orchestra, under Hans Lange, presented the first three movements some years ago, but the vocal and the choral portions had never been given here. Karin Branzell, contralto; Ellen Faull, soprano; and the Chicago Musical College Chorus, directed by James Baar, lent its vocal assistance to the imposing reverie on immortality. The orchestra, diligently rehearsed as it was, met with difficulty in the huge instrumentation, which calls for everything from pipe organ and ruthe to glockenspiel and offstage horns; but it put fervency and rich, post-Wagnerian romanticism into the unwieldy symphony. The chorus, crisp of phrase and certain of attack, was more effective than the solo singers, whose contributions (in English) were neither lengthy nor overwhelming. Schubert's *Symphony No. 5* was



Fritz Busch

the only other item on the program.

Tauno Hannikainen, assistant conductor of the orchestra, who has been occupied this season with the popular concerts, the Young People's Concerts, and the Civic Orchestra, made his first and only appearance on a subscription program at the Tuesday matinee of Feb. 22. It was one of his best efforts in his two years at Orchestra Hall, and one of the most intelligently balanced programs since the days of Hans Lange. But all the balance went for naught in the face of William Kappell's triumph in the Prokofiev *Concerto No. 3*. The young pianist had played the same work with the orchestra two seasons ago, but the growth in his technique was a revelation, for his 1949 performance was of infinitely greater magnitude; it had power and vitality and irrepressible impishness, all couched in a ringing tone. Mr. Hannikainen, besides providing Mr. Kapell with a sterling accompaniment, brought the best from the orchestra in Handel's *Concerto Grosso No. 10*, with John Weicher's and Joseph Faerber's violins leading the way; Arne Oldberg's Paolo and Francesca, a colorful salute to the tragedy of Francesca da Rimini, with the composer present to acknowledge the applause; and Sibelius' *Symphony No. 7*, which is one of the Finnish conductor's specialties.

Eugene Ormandy returned for his third and final guest appearance of the year, in the concerts of Feb. 24 and 25. Again Mr. Kapell repeated a concerto of two years back, and again he scored a major success, as Mr. Ormandy tendered him a glowing accompaniment in the Rachmaninoff *Concerto No. 3*. There also were clean, brisk presentations of Kabalevsky's clamorous *Colas Breugnot Overture* and Tchaikovsky's *Fifth Symphony*.

Mr. Ormandy, an old Ravinia favorite but never until this season conductor of the Chicago Symphony Orchestra in its regular subscription concerts, was also on the Orchestra Hall conductor's stand for five of the seven weeks that preceded the orchestra's annual mid-season tour.

Mr. Ormandy began his stay, at the concerts of Dec. 9 and 10, with his own transcription of the Bach *Passacaglia and Fugue in C minor*; a suite from Strauss' *Der Rosenkavalier*; Sibelius' *Fifth Symphony*, played in honor of the composer's 83rd birthday; and the first Chicago performance of Bartók's curious and colorful suite from *The Miraculous Mandarin*.

Isaac Stern was soloist at the matinee on the following Tuesday, and gave poised and vigorous performances of a Mozart concerto and of Prokofiev's *Concerto No. 1*.

The Stern-Ormandy collaboration was again impressive on Dec. 16 and 17, in the Beethoven *Concerto*. The program also introduced Schönberg's *Theme and Variations for Orchestra* in G minor.

Fritz Busch succeeded Mr. Ormandy for the concerts of Dec. 23, 24, 28, 30 and 31. The first pair had Martial Singher as soloist in the first American performance of Five French *Folksongs for Baritone and Orchestra*, by Benjamin Britten. The Britten arrangements are simple yet whimsical, and Mr. Singher sang them, and arias by Rameau and Gluck, with authority. His appearance was sandwiched between Berlioz *Overture to The Corsair* and Beethoven's *Eroica*.

Pierre Luboshutz and Genia Nemenoff introduced Martinu's *Concerto for Two Pianos* the following Tuesday, playing its complex rhythms unerringly. Mr. Busch also conducted orderly performances of Haydn's *Clock Symphony*, Ravel's *Alborada del Gracioso*, and Schumann's *Symphony in B flat major*. Mr. Busch concluded the first of his three Chicago visits, on Dec. 30 and 31, with a repetition of the Martinu work, the sixth of the Brandenberg Concertos, and music from Mendelssohn's *A*

Midsummer Night's Dream. A chorus of women's voices from Northwestern University assisted in the Mendelssohn.

Mr. Ormandy returned, in the concerts of Jan. 6-7, with Ginette Neveu as soloist in the Sibelius *Violin Concerto*, and the orchestra in less than its best form for Griffes' poetic *The White Peacock*, Beethoven's *Third Leonore Overture*, Respighi's *Fountains of Rome*, and Ravel's *La Valse*.

The matinee of Jan. 11 found the concerto and the soloist changed, as Claudio Arrau inaugurated a quasi-Beethoven week at Orchestra Hall with an emotional but controlled performance of the Emperor *Concerto*.

The pianist played Beethoven's *Fourth Concerto*, at the Jan. 13-14 concerts, and he and Mr. Ormandy gave it an intense rather than a noble performance. Schönberg's transcriptions of two Bach chorale preludes—*Schmücke Dich, O liebe Seele*, and *Komm Gott, Schöpfer, heiliger Geist*—emphasized clarity, with Dudley Powers in a cello obbligato of great tonal warmth.

The concerts of Jan. 20 and 21 included one of the most authoritative readings of the Brahms *Violin Concerto* heard in these parts in years. Jascha Heifetz was soloist, with a cool, calculating perfection.

WILLIAM LEONARD

Festival of Arts at Urbana

By ALFRED FRANKENSTEIN

URBANA, ILL.

IGOR STRAVINSKY conducted a college orchestra for the first time in his life when he gave the opening concert of the University of Illinois Festival of Contemporary Music. Everybody understood everybody else almost instinctively, and the all-Stravinsky concert went off without a hitch. Everywhere today, the proficiency of college music-makers, and their ability to assimilate things in a hurry, is almost frightening. To be sure, the University of Illinois Symphony is not devoid of faculty members in key chairs; but it was the students who carried the brunt of the seven concerts of the festival, and while their work was sometimes less finished than that of professionals, there was nothing lacking in their perception of style and content.

Festivals like this invariably serve, however partially, to define the present state of music. Unless you organize your programs deliberately to prove a special point, they will, to an extent, be a cross-section of the field. In this case, the most important strata relate to Stravinsky's significance for the present day, to the extraordinary richness, variety and maturity of American achievement, and, perhaps, to the re-emergence of Italy as a power in musical affairs.

Stravinsky was the only composer to whom an entire program was devoted. He was also the only one who participated in the performance of his own music, and the only one concerning whom there was no controversy. But it is far more noteworthy that his influence on the work of the younger men was exceedingly remote.

The American works covered an enormous amount of ground. The Walden Quartet, which is quartet-in-residence at the University of Illinois, made a shrewd contrast in placing the second quartet of Charles Jones next to the second quartet of Wallingford Riegger. The Jones work was conceivably the most deftly poised, easy-flowing, and plausible big work of the entire festival. The big, uncompromising sonorities of the Riegger work, its elaborate motif-development, and

its dramatic atonal resonance stood out in all the surrounding territory by virtue of its monumental purpose and effect. Between them, Jones and Riegger roughly staked out the extreme poles of the festival.

PIANISTS are constantly complaining that there are no good American works for their instrument. This complaint will be lessened somewhat if the reputation of Ellis Kohs' variations on L'Homme Armé grows as it should. It was a strikingly clever idea to return to this old folk tune, on which countless masses were composed during the Renaissance, and use it as the basis for a modern instrumental piece, and Mr. Kohs has realized the idea in skillful and lively style.

Other American works I found interesting were the *Concerto for String Quartet and String Orchestra* by Alvin Etler, a big, strongly dynamic piece, somewhat marred by excessive use of ostinato effects; a group of songs by Eugene Wedge; and a group of short choral pieces by Norman Lockwood, especially one called *Pacific Lament*.

Except for Stravinsky, there was relatively little European music in the festival programs. William Walton was represented by an ineffective string quartet; Benjamin Britten by his highly successful *Ceremony of Carols*, for women's voices and harp; and Peter Warlock by some of his well known songs. Gian Francisco Malipiero's *Ricercari*, for eleven instruments, was one of the great successes of the series.

The music of Malipiero has been under a shadow since the war, and it is high time it emerged. His bright, fantastic cabinet of musical wonders, oddities, and antiquities holds far too many fascinations to be kept closed for long.

The festival also included an organ recital, the program of which involved works by Hindemith, Milhaud, Messiaen and others. The concerts were part of an elaborate Festival of Contemporary Arts that fills the entire month of March, and includes plays, movies, dance events, and an extremely good exhibition of modern American painting.

RECITALS

(Continued from page 16)

lems. His performances of Bartók's Sonata and Prokofiev's Sonata No. 8 were exciting and satisfying. All three movements of the Bartók work expressed the rhapsodic spirit inherent in the music. Mr. Cornman maintained an absolute precision of rhythmic beat and a meticulous control of dynamics. Each of the sections was unerringly defined and linked to the others; and the contrapuntal intricacies were always kept clear. Yet he performed it with the instinctive freedom and physical "bounce" that the best jazz players have. In fact, he kept time with his whole body, which was visually disturbing, but eminently justified in the vitality of his conception.

His playing of Chopin's F minor Fantaisie, however, revealed weaknesses both of technique and of interpretative approach. Mr. Cornman does not seem to have cultivated the finer nuances of tone and shades of pedalling. His playing was always intelligent, musically speaking, but it was sometimes coarse and careless. Nor did he give more than a hint of the grandeur of this masterpiece. The passage work was hurried, the march section was almost perfunctory, and the slow section was woefully wanting in the dreamy melancholy that Chopin so subtly wove into it. The three Scarlatti Sonatas, which opened the recital, and Bach's Prelude and Fugue in G sharp minor, from Book II of The Well Tempered Clavier, were briskly done, yet they also lacked finish. Mr. Cornman is a brilliant musician, but an uneven pianist. When he is good, in loud, vehement works, he is tremendous; when he is bad, as he was in the Chopin, he is shockingly bad, for so gifted an artist.

R. S.

Bach Aria Group. Town Hall, Feb. 16

A considerable quantity of great music and of indifferent singing was to be heard at this second concert of the Bach Aria Group, of which William H. Scheide is director. The music in question consisted of arias for soprano, alto, tenor, and bass-baritone from various Bach cantatas, nine sacred and one secular; several duets; and Domine Deus, from the Mass in A. The singers were Jean Carlton, soprano; Margaret Tobias, alto; Robert Harmon, tenor; and Norman Farrow, bass-baritone. They were accompanied by Julius Baker, flutist; Robert Bloom, oboist; Maurice Wilk, violinist; and Bernard Greenhouse, cellist, in various combinations.

The church cantatas from which extracts were sung were the 56th, 57th, 70th, 97th, 156th, 63rd, 103rd, 73rd and 136th; the secular one represented was O holder Tag.

H. F. P.

Margaret Roggero, Contralto Carl Fischer Hall, Feb. 16

The recital of Miss Roggero, who sang Jocasta in Stravinsky's Oedipus Rex at the Juilliard School last spring, held continuous interest. The contralto revealed excellent vocal qualities; her voice has a lovely, dark opulence. Though she seemed to prefer loud singing, she was not incapable of dynamic shading down to, if not beyond, a piano. Her program included arias by Rossi, Rossini, and Massenet; a Schumann group; and songs by D'Indy, Rhené-Baton, Chausson, Naginski, and Dello Joio.

As an interpreter, Miss Roggero displayed substantial gifts, and she invariably caught the temper of a piece. She had, however, a tendency towards emotional excesses, and often underlined individual words at the expense of broader contexts. These exaggerations were perhaps not inappropriate in Massenet's Pleurez! pleurez mes yeux from Le Cid, but she came close



Ervin Laszlo

John Knight

to upsetting the stylistic balance in the Schumann lieder. Her fine enunciation in every one of the four languages in which she sang was an unmixed pleasure. Florence Chauvin Kelly was the accompanist.

A. B.

Ervin Laszlo, Pianist Town Hall, Feb. 17

When Ervin Laszlo made his unheralded debut last season at the age of fifteen, he was heaped with superlatives, and it was inevitable that curiosity should run high when the youthful Hungarian pianist confronted a New York audience for the second time. The response of the numerous gathering at this recital was warm; there can be no question that the sympathetic and boyish player predisposes the listener in his favor by the simplicity of his manner and his patent seriousness. The program he offered furnished an excellent idea of his brilliant gifts, really extraordinary in so young a performer, and unusual in an artist of any age.

The evening began with a Chopin group that included the F minor Fantaisie; the B flat minor Sonata; and waltzes in A flat, Op. 42, and G flat, Op. 70. Beethoven's Les Adieux Sonata provided the other major work of the program, which ended officially with a set of four dances by Joachim Stutschéfsky, the Ravel Toccata, and the Paganini-Liszt A minor Etude. A dispensation of encores followed.

The present reviewer was not on hand at Mr. Laszlo's first recital, but he did attend a semi-private audition that the pianist played shortly afterwards. He can vouch for it, therefore, that the youth plays today very much as he did then. He is talented, musical, and extremely sensitive. He is at his best when he plays as he did in the opening bars of the Chopin F minor Fantaisie—that is to say, with a kind of veiled tone and an almost muted charm, delicate and affecting in its subdued, unpretentious beauty. In passages calling for bigger sonorities, the young pianist has not yet developed the ability to exercise complete control of tonal balances, and his playing is occasionally muddled by overpedaling and inaccurate finger work; nor is his rhythmic sense fully developed.

When balanced against the solid qualities of merit in his work, however, these blemishes in Mr. Laszlo's playing cannot negate the fact that he remains an exceptional young artist—one of notable achievement and even more notable promise.

H. F. P.

Martin Boykan, Pianist Times Hall, Feb. 17

A notable aspect of Mr. Boykan's performance was his sure grasp of formal design, an accomplishment that assumed double significance in view of both his youthfulness (he is eighteen) and his program, which embraced two Preludes and Fugues by Bach; Beethoven's Sonata, Op. 10, No. 1; Schönberg's Five Piano Pieces, Op. 23; a moment musical and an impromptu by Schubert; and three Bulgarian dances by Bartók. However, Mr. Boykan did not show any great capacity for filling in his solidly conceived structures with variegated detail. He responded best to the modern works, which he brightened with some

feeling for color and plasticity of phrasing; but in general his playing had a rather monochromatic effect. Though his technique was adequate to the demands of his program, it was barely more than that.

A. B.

Paulist Choristers Town Hall, Feb. 19, 3:00

Palestrina, Mendelssohn, Mozart, Gretchaninoff, Arensky, Rachmaninoff, Morley, and Dowland were among the more familiar composers represented on the program of sacred and secular works which the Paulist Choristers, Father Foley, director, offered on this occasion. Charlotte Bergen, cellist, and Master James Spillane, were the afternoon's soloists, and Erwin Yaeckel assisted at the piano. A cordial audience of good size attended.

A. B.

Edna White, Trumpeter Carnegie Hall, Feb. 19, 5:30

Miss White's concert, as the program commentator, Carleton Sprague Smith, pointed out, was an historic occasion, for it was the first trumpet recital on record in New York. She was assisted by the Andrew Tietjen Chorus. There were several novelties on the program. Miss White performed Henri Martelli's Sonatine for trumpet and piano, for the first time in the United States. Her accompanist was Coenraad V. Bos. She gave the first performance of Virgil Thomson's Concert Waltz and of Gena Branscombe's arrangement of the Procession, from her Quebec Suite, for trumpet, organ and piano. In the latter work, Mr. Tietjen was at the organ. She also played Georges Enesco's Legende and Tibor Serly's Midnight Madrigal; and the trumpet obligato to the first chorus from Bach's Cantata No. 70, Wacht, betet, seid bereit allezeit, with the chorus.

The chorus sang Vittoria's Jesu Dulcis Memoria; Brahms' Schaffe in mir, Gott, ein reines Herz; Kodály's Jesus and the Traders; Morley's April Is in My Mistress' Face; Holst's arrangement of The Song of the Blacksmith, a Hampshire folksong; Gail Kubik's Little Bird, Little Bird; Katherine Davis' Nancy Hanks; and George Mead's arrangement of the American country dance, Going to Boston.

N. P.

Lotte Lehmann, Soprano Town Hall, Feb. 20, 3:00

In the huge audience which filled the auditorium and crowded the platform on this occasion there must have been many who wondered why Lotte Lehmann was giving only two lieder recitals this season—apart from her appearance with the New Friends of Music—instead of her customary three. Certainly the enthusiasm was effusive enough and the attention with which the listeners hung upon every note sufficiently rapt to have warranted more than thrice the number of local appearances the idolized soprano has allowed herself this year. All the usual features of a Lehmann recital were present and, as ever, the affair was a love feast, garnished with the floral offerings, the numberless recalls, the encores, and all the rest.

The artist's popularity enables her to enrich her programs with numerous mastersongs that ordinary singers have neither the enterprise nor the courage to serve to their hearers. Her list in this case was made up solely of Schubert and Hugo Wolf, but with the "chestnuts" reduced to a minimum. Obviously, Mme. Lehmann realizes that *noblesse oblige*, and in building her program she proceeded accordingly. Her Schubert dispensation had as its most familiar items Der Wanderer an den Mond at one end, and at the other the arietta Hin und wieder fliegen Pfeile, from Goethe's Claudine von Villa Bella. Between these extremes stood the lovely setting of Goethe's Nachtgesang and of Höly's An die Nachtigall (more



Lotte Lehmann rehearsing for a recent Town Hall recital with Paul Ulanowsky

frequently encountered in the Brahms version); Gott im Frühling (an adorable lyric); An mein Klavier; Der Liebende schreibt; Am See; and Das Mädchen. It was quite an adventure to encounter so many half-suspected pearls, one virtually heaped on the other.

The Wolf contributions comprised An die Geliebte; Morgentau; Der Genesene an die Hoffnung; Trete ein, hoher Krieger; An eine Aeolsharfe; Sterb' ich, so hüllt in Blumen meine Glieder; Blumengruss; and Nimmersatte Liebe.

Mme. Lehmann's sovereign artistry and her ability to create and sustain moods were as communicative as ever. On the whole, the more exactly dramatic Wolf songs suited her less well than the lieder—especially the Schubert ones—of a more lyric nature. The accompaniments of the indispensable Paul Ulanowsky were as masterly as usual.

H. F. P.

John Knight, Pianist Times Hall, Feb. 20 (Debut)

John Knight, a young pianist from Toronto whose Canadian career was interrupted by three years of military service, made a debut that was no less auspicious for being virtually unheralded. His program included Liszt's arrangement of Bach's Organ Fantasy and Fugue in G minor; Beethoven's Thirty-two Variations in C minor; Ravel's Sonatine; and shorter pieces by Da Vinci, Mozart, Paradies, Ibert, Debussy, and Chopin.

Mr. Knight's playing was wonderfully musical, and although his technique was more than adequate to deal with the exigencies of the works he had chosen, he never indulged in virtuosic display, but bent his full energies to the presentation and development of musical ideas. His approach was unfailingly fresh and unaffected, and his interpretations straightforward and cohesive. He played the Thirty-two Variations with beautiful clarity and logic, and with the sensitively graduated coloring of tone that marked all of his work. In the final group, Mr. Knight's Chopin playing was most impressive—phrased poetically without oversentimentalization, and rhythmically flexible without any excess of rubato. The audience was enthusiastic in its acclaim, and called the young artist back for numerous encores.

J. H., Jr.

Shirley Trepel, Cellist Carnegie Hall, Feb. 20, 5:30 (Debut)

Miss Trepel is Gregor Piatigorsky's former pupil and present assistant at the Curtis Institute in Philadelphia, where she also studied with the late Emanuel Feuermann. Her admirably balanced program was made up of a Haydn divertimento, arranged by Mr.

(Continued on page 20)

Koussevitzky Ends Vacation -Conducts Concerts in Boston

BOSTON

SERGE KOUSSEVITZKY has returned to the Boston Symphony after an unusually long mid-winter respite in Arizona and Florida. He returned officially at the concerts of March 4 and 5, with an all-Brahms program consisting of the Tragic Overture, the D minor Piano Concerto, and the E minor Symphony. The soloist was Dame Myra Hess.

Each work was superbly performed, with a characteristic brilliance and richness of tone, a fastidious regard for details, and a command of orchestral balance.

At the annual meeting of the Society of Friends—when Mr. Koussevitzky presented the Corelli-Pilati Suite for Strings and Debussy's La Mer—it was announced that, to date, \$142,296.16 has been contributed to the Koussevitzky 25th Anniversary Fund. Igor Stravinsky was with us Feb. 11 and 12; he gave us his Concerto in D for Strings, new to these concerts; the Capriccio, with his son, Soulima, as piano soloist; the Ode; and the first concert performance of the ballet score Orpheus.

A FORTNIGHT later Eleazar De Carvalho arrived for his second and last visit of the season. On Feb. 25 and 26, he gave first performance of the posthumous, manuscript Symphony in B major, by Oscar Lorenzo Fernandez. This proved a large, heavily (and expertly) scored work, mainly conservative in idiom, but with a large-scale finale of powerful dissonance. Only in the Scherzo are there traces of Brazilian materials. The rest of the score is cosmopolitan. This is not, perhaps, any masterpiece, but it is music of engaging aspect and definite interest.

Nicole Henriot, young French pianist, made her local debut at these concerts in the E flat Concerto of Liszt, and drew a terrific reception by the strength, fire, musicianship and poetry of her playing. The remaining number was Strauss' Thus Spake Zarathustra.

Three additional guest conductors had their innings with the Boston Symphony during the vacation of Mr. Koussevitzky. Ernest Ansermet, who conducted three concerts at Symphony Hall, was unknown to the town except to those who have heard his recent broadcasts, and people of long memory who heard him when he came here in 1915 with the old Ballet Russe of Serge Diaghileff.

Mr. Ansermet made a highly favorable impression by the clarity, the proportion, and thorough musicianship of his conducting. His first appearance was on Jan. 25, when he gave us the Leonore Overture No. 2 and the Fourth Symphony of Beethoven, Stravinsky's Song of the Nightingale, and Debussy's Iberia. For his concerts on Jan. 28 and 29, the program was the same except that the Beethoven Overture was dropped in favor of Frank Martin's Petite Symphonie Concertante, which received first Boston performance. The solo parts were taken by Sylvia Marlowe, harpsichord; Lukas Foss, piano; and Bernard Zighera, harp.

The second of the fortnight's guest conductors was Eleazar de Carvalho, who had made his local debut last season. Over the year, the Brazilian musician has grown, and interpretively he is more on his own. His program for Feb. 4 and 5 was novel. Glazounoff's Fourth Symphony had not been heard here since 1923; and the Fantasia de Movimentos Mixtos, by Mr. De Carvalho's countryman, Heitor Villa-Lobos, was new to Boston. Each of the three movements in the latter piece has a subtitle—Torment, Serenity, and Contentment. Of torment there

was plenty, and of contentment none to my taste.

If the music proved negligible, the violin soloist turned out to be brilliant. He was Oscar Borgerth, an unobtrusive looking little man from Brazil who played like fourteen demons. In all the course of a fiendishly difficult part, Mr. Borgerth's pitch did not vary by a comma; it remained poised and pleasant, and his technical resources were evidently unlimited. Otherwise, the high point of Mr. De Carvalho's program was Arbos' orchestral version of five of the piano pieces from Albeniz' Iberia.

Thor Johnson, Cincinnati Symphony conductor, made his first appearances as guest conductor of the Boston Symphony on Jan. 21 and 22. He seemed to be cool and usually accurate, with a certain mechanical efficiency in music that is objective, dry and clear.

Mr. Johnson offered Mozart's Haffner Symphony; five movements from Ralph Vaughan Williams' Job, A Masque for Dancing; the first Boston performances of Norman Dello Joio's Variations, Chaconne and Finale; and a suite from Strauss' Der Rosenkavalier.

Mr. Johnson had one other program, which he conducted at Sanders Theatre, in Cambridge, on Jan. 18, and at Symphony Hall on Jan. 23. This list retained the Mozart, Vaughan Williams, and Strauss works, but replaced Mr. Dello Joio's composition with Smetana's The Moldau.

CYRUS DURGIN

"Original" Carmen Performed in Boston

Version of Bizet Work Based
on Manuscript Given by New
England Opera Group

BOSTON.—One of the most interesting events of the season was the American premiere of Bizet's Carmen in practically its original form, at the Boston Opera House on Jan. 16.

All this must be credited to Boris Goldovsky, who is a joyous fanatic on opera and a genius at it, as well. He went to the manuscript of the opera in the Paris Conservatoire library, or, rather, had someone photostat it for him. With the same care he exercised in revivifying Idomeneo and The Turk in Italy, Mr. Goldovsky set about reconstructing the original. First, having examined all English translations, he junked every one, and, with Sarah Caldwell, wrote a new one of his own. Then he tossed out the fourth act ballet (on the Arlesienne music), which had been whipped up for the Vienna premiere on Oct. 23, 1875.

Mr. Goldovsky found, too, that in setting the spoken dialogue as recitatives, for that same premiere, Ernest Guiraud had omitted some lines, which now and again ruined the narrative continuity. He restored as much of that, and also most of the cuts, that he could find. That conditioning phrase is added because the Boston musician discovered that several pages were missing from the manuscript. How these disappeared, and to where, is hard to say. The French government and the Library of Congress are trying to find them.

No one knows, either, all about which cuts were made by Bizet after the Opéra Comique premiere at Paris, March 3, 1875, or by Guiraud for Vienna, three months after Bizet had died. Thus a complete reconstruction of the original version of Carmen was not possible on account of these missing pages, and, for rea-



Albert L. Brennick
David Forrester, conductor of the Baton Rouge Symphony, goes over a score with Amparo Iturbi, who appeared as piano soloist with the orchestra on March 2

sons of his own, Mr. Goldovsky did not restore a first-act aria by Morales. But what we heard must have been near to the original.

The cast was as follows: Carmen, Mildred Mueller; Micaela, Adele Addison; Don José, David Lloyd; Escamillo, Edmond Hurshell; Morales, Ara Charles Adrian; Zuniga, Matthew Lockhart; Frasquita, Phyllis Curtain; Mercedes, Evelyn Melkelatos; Lillas Pastia, Emile Le-moine; Dancairo, Robert Gay; Remendado, Luigi Vellucci.

Mr. Goldovsky conducted with his usual flair and musicianship, and the single performance was a success. Miss Mueller gave a good account of herself as Carmen, and further stage experience should bring a polish that is now lacking. Miss Addison, a young soprano with a wonderfully smooth lyric voice, exceptional musical intelligence, and enunciation that makes every syllable clear, was a fine Micaela. Mr. Lloyd's Don José was perhaps a trifle uneasy, but nevertheless effective.

This version of Carmen probably will not be taken up by other companies, but it certainly ought to be. The restoration of the omitted music proved no fundamental alteration, but the spoken dialogue had an electric effect. Recitatives, to most American ears, will always sound formalized and artificial. All in all, this production of the New England Opera Theatre is one of the most important things it has done. And, for the first time, this company filled the Boston Opera House.

The same company gave a performance of Mozart's Idomeneo on Feb. 13. Boris Goldovsky conducted with his usual authority, and the performance was a delight. This was the season's final offering, and the principal roles were taken as follows: Idomeneo, Sumner Crockett; Idamantes, Mildred Mueller; Princess Ilia, Nancy Trickey; Princess Electra, Ellen Faulk; Arbaces, Norman Foster.

CYRUS DURGIN

Chattanooga Chorus Gives Two Oratorios

CHATTANOOGA. — The Chattanooga Civic Chorus presented two oratorio performances during the month of December, in Memorial Auditorium. Mendelssohn's Elijah was heard on Dec. 7, with Laura Stover, soprano; Lydia Summers, contralto; Lucius Metz, tenor; and Wellington Ezekiel, bass, as soloists. Handel's Messiah was given on Dec. 19, with Donella C. Brown, soprano; Dorothy Evans, contralto; Kenneth Cochrane, tenor; and John Dyke, baritone, as soloists. Both performances were conducted by J. Oscar Miller.

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RECITALS

(Continued from page 18)

Piatigorsky; Brahms' Sonata in E minor; Hindemith's Sonata for Cello Solo, Op. 25, No. 3; Schumann's Fantasy Pieces; Chopin's Introduction and Polonaise; and Tchaikovsky's Variations on a Rocco Theme.

In the Haydn divertimento, Miss Trepel displayed a warm, vital tone of large volume, and fleetness of fingers, and her approach to the music was full of enthusiasm. Since Mr. Piatigorsky has arranged the work in a nineteenth rather than an eighteenth-century style, Miss Trepel was justified in playing it with a generous vibrato and rather lush phrasing. Her interpretation of Brahms' noble E minor Sonata revealed a thoroughgoing analysis of the work. Technically it was powerful, although occasionally one might have wished for more restraint and evenness of line. The most stirring performance of the afternoon was that of Hindemith's superb sonata. Only a master of string technique could have conceived so idiomatic and at the same time musically valuable a work. Miss Trepel took full advantage of the challenges and opportunities offered by the music. Her Schumann was properly impulsive and intimate in feeling, and she negotiated the awkward cello writing in the Chopin piece so skillfully that it sounded really effective. Eugene Helmer was the excellent pianist.

R. S.



Marina Koshetz

Fredell Lack

Marina Koshetz, Soprano
Town Hall, Feb. 20 (Debut)

Miss Koshetz made her New York debut under auspicious circumstances, for her mother, Nina Koshetz, accompanied her, and the audience was full of friends. She had prepared a program that contained many unfamiliar and unhackneyed works, and the fact that she sang much of it in Russian added another touch of special interest to the recital. She began with an air from Rimsky-Korsakoff's opera, *The Czar's Bride*, in Novgorod we lived together; Rimsky-Korsakoff's *The Nightingale* and the Rose; Balakireff's *My Poor Heart*, an old Russian folk song; and Moussorgsky's *Reverie and Dance*, from *The Fair at Sorotchinsk*. In these works Miss Koshetz displayed a dramatic fervor which indicated that her most effective work might well be accomplished on the operatic stage. The voice was bright in quality, and in many respects (notably a smooth messa di voce) appealing. Miss Koshetz forced her voice in climaxes, however, producing a marked tremolo, and her tones were not always properly supported.

Among the most effective songs on the program were Rachmaninoff's *Georgian Melody*, *How Perfect Here*, *Vocalise*, and *All Want To Sing*, the last in a first performance. Miss Koshetz sang *How Perfect Here*, and *All Want To Sing*, in English, using translations made by her mother for an album of Russian songs soon to be published. A French group included Fauré's *Soir*; an air from Ravel's *L'Enfant et les Sortilèges*; Duparc's *Chanson Triste*; Poulenc's *Voyage à Paris*; and Nina Koshetz's version of an old French Minuet. Miss Koshetz sang Donald K. Estep's *The Milk White Doe*, which was dedicated to her, for the first time, and also gave the premiere of Ernest Charles' new song, *Remembrance*. Her program closed with her mother's arrangement of Arensky's *Waltz* and a medley from Gershwin's *Porgy and Bess*. R. S.

Reinald Werrenrath, Baritone
Tom Donohue, Tenor (Debut)
Carnegie Recital Hall, Feb. 20, 2:30

This program marked the first local appearance in twelve years of Reinald Werrenrath, whose seasons at the Metropolitan and tremendous popularity as a recitalist during the 1920s are matters of record. There was an engaging air of informality about the occasion, which also served to introduce Tom Donohue, a pupil of Mr. Werrenrath's, to a friendly audience. Much of the music in the program was unusual, and although the list was more interesting in print than in performance, both singers rendered devoted service to the songs they had chosen.

The most interesting of the group of German songs with which Mr. Werrenrath began the afternoon, and that interest was mainly statistical, was Arnold Schönberg's *Dank*, Op. 1, No. 1—conventional in its tonality, and harmonically of a piece with the other post-Wagnerian songs (by Schmalstich, Weingartner, and Gräner) that he sang. Mr. Werrenrath's voice was dark and resonant in the middle register, and although it lacked some of the suppleness and clarity of focus that it once had, was capable of con-

siderable variety of color. Mr. Werrenrath also offered a group of Scandinavian songs, and songs in English by MacDowell, Searle, Class, Taylor, and Felman.

Mr. Donohue's principal contribution was Francis Hopkinson's solo cantata, *Ode from Ossian's Poems*. His manner was unaffected, and his voice was pleasant in quality, but not yet well enough produced to make its full potentialities evident. Teacher and pupil joined in two duets—*The Moone Has Rais'd Her Lamp*, from Jules Benedict's *The Lily of Killarney*; and Frederick Bullard's *Nottingham Hunt*. Arthur Kaplan was the accompanist. J. H., Jr.

Marc Gottlieb, Violinist
Times Hall, Feb. 20 (Debut)

To his first New York recital, Mr. Gottlieb brought ample technique, good musicianship, and a pleasant, if not large, tone. His program included sonatas by Vivaldi-Respighi (D major), Beethoven (G major, Op. 30, No. 3); and Prokofieff (D major, Op. 94); and a group of short contemporary items. The 18-year-old violinist also gave the first performance of his own *Rhapsody*, an effective virtuoso piece that stems from Debussy, though it is also liberally sprinkled with more recent devices. Mr. Gottlieb played it with obvious relish, and seemed equally happy with the Prokofieff sonata. In both works, his approach was aggressive, but not unbecomingly so. In the Beethoven sonata, however, exaggerated concern for details of phrasing and dynamics pushed the more graceful lines somewhat out of kilter, though a basically genuine feeling for the music was always apparent.

Mr. Gottlieb's technical accomplishments, on the whole, were also of conspicuous merit, and certain shortcomings of intonation were relatively minor matters. Martin Canin contributed excellent accompaniments. A. B.

Fredell Lack, Violinist
Town Hall, Feb. 21

Without being large in scale or particularly individual, Fredell Lack's playing is generally musical, controlled, and rewarding. The attractive concertmistress of the Little Orchestra Society once again indicated that her place is among the accomplished young women violinists now before the local public, and the large audience that filled Town Hall for the present recital left Miss Lack in no doubt of the esteem she enjoys. Her program opened with Bach's A major Sonata, for violin and piano (Artur Balsam was her associate), then offered Beethoven's *Romance* in F; Hindemith's D major Sonata, Op. 11, No. 2; Mozart's G major Concerto (with Eugene Ysaye's cadenzas); Vittorio Rieti's *Rondo Variato*; Suk's *Burleska*; and Chopin's F sharp minor *Nocturne*, Op. 48, No. 2 (transcribed for violin and piano by the soloist).

At their best, Miss Lack's performances pleased by their fluency and smoothness, qualities that were most conspicuous in slow cantabile movements. Hence the two andantes of the Bach sonata and the lyrical portions of the Beethoven piece sounded better than the faster and more energetic pages in the various works she played, where her tone occasionally lost its quality, and imperfections sometimes obtruded. Here, too, one became definitely aware of the player's want of color and incisiveness, and of the tentative quality that still prevents her from achieving the warmth and power essential to a more affirmative and personal style. H. F. P.

Vladimir Horowitz, Pianist
Carnegie Hall, Feb. 21

The three Mendelssohn Songs Without Words with which Mr. Horowitz opened his recital were an excellent choice. They served not

merely as warm-up but as a quiet, flowing preface to the torrential outbursts of the Beethoven Sonata in D major, Op. 10, No. 3, which followed immediately after.

The Sonata's individual movements were admirably conceived; if they did not seem to add up to a single large unity, this may perhaps have been because each movement contained so much perfection of detail that the mind was distracted from the continuous line of the whole.

The Scriabin F sharp major Poème, Op. 32, No. 1, also served as a prelude. This time the way was prepared for Mr. Horowitz's giant achievement of the evening, a wonderful performance of the same composer's *Vers la flamme*. The initial whispered pianissimos of the work built slowly and inexorably, passing almost imperceptibly through a seemingly limitless number of dynamic levels to fortissimos of terrifying fury. It was not merely the pianist's formidable technique that charged this performance, but also his ability to concentrate and sustain the emotional crescendo.

Kabalevsky's Six Preludes, Op. 38, in folksy-pianistic vein, followed to ease the tension. In a Chopin group Mr. Horowitz was a bit inclined to gratuitous nuances. In the A flat Ballade, however, Mr. Horowitz applied himself without concern for minutiae, achieving a beautifully proportioned performance. In Liszt's Sonetto del Petrarca in E major, Op. 104, Valse Oubliée, technical display was integrated—even brushed aside—to permit musical fancy an unimpeded flow. Mr. Horowitz set off fireworks in the concluding Rakoczy March, and in five encores. A. B.

Wanda Landowska, Harpsichordist
And Pianist, Town Hall, Feb. 23

During the course of her recital, Mme Landowska told her listeners that she had been working all winter at her Connecticut home "to make you happy." She succeeded, to the extent of her fondest hopes. The capacity audience heard her play Couperin's *Passacaille*, 2e Livre, 6e Ordre; Handel's Suite in G minor; Haydn's Piano Sonata in E flat major, Op. 66 (the only piano work in the program); and Rameau's Suite in E minor; demanded a generous group of encores; and then recalled her a half dozen times to express its gratitude for a musical revelation of the loftiest kind. A lifetime of devotion, labor and concentration have brought to her a complete control of every aspect of musical interpretation. Le Rappel des Oiseaux, from the Rameau suite, was incredibly deft and fluid; the tone and phrasing in the Haydn piano sonata rivalled the human voice or the violin in their plasticity; and the Handel suite was performed with towering majesty.

Mme Landowska always plans her programs carefully as to key relationships, changes of mood and variety of style. This one represented a progress from darkness to light, from tragic solemnity to pastoral gaiety. She used appropriately sober registration for the Couperin passacaglia and the Handel suite, achieving a remarkable variety of emphasis in the Couperin work, despite its reiterative

(Continued on page 22)

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OPERA

(Continued from page 8)

amusing fellow of the rough-and-ready sergeant, and sang with aplomb except when the vocal lines climbed too high for his comfort. The three remaining roles were taken by Giuseppe di Stefano, Italo Tajo, and Inge Manski; Giuseppe Antonicelli conducted.

C. S.

La Traviata, Feb. 20

La Traviata, which has been given surprisingly little this season, received its third performance at a Sunday evening benefit for the Rand School of Social Science. Licia Albanese, in notably fine voice, sang with emotional power, particularly in her climactic parting from Alfredo in the second act. Appearing as Alfredo for the first time this season, Richard Tucker gave a competent and tonally steady performance without revealing any special perceptions, either musical or histrionic. As Germont *père*, Francesco Valentino, also singing his part for the first time this year, was not in the best voice, and made all his music sound rather gray. The others participating under the baton of Giuseppe Antonicelli were Thelma Votipka, Thelma Altman, Leslie Chabay, George Cehanovsky, Lawrence Davidson, and Osie Hawkins. Peggy Smithers and Audrey Keane were soloists in the third-act "Spanish" ballet.

C. S.

Pelléas et Mélisande, Feb. 21

The season's second performance of Debussy's opera was as pallid as the first. The cast was unchanged, with Elen Dosa as Mélisande; Jacques Jansen as Pelléas; John Brownlee as Golaud; Nicola Moscona as Arkel; Margaret Harshaw as Geneviève; Mimi Benzell as Yniold; and Lorenzo Alvary as A Physician. Emil Cooper conducted.

R. S.

Lucia di Lammermoor, Feb. 22

The Metropolitan seems to be determined to provide a record number of Lucia performances this year. The first of two presentations within a single week—the season's sixth—was a non-subscription occasion. Patrice Munsel appeared in the title role, with Richard Tucker singing Edgardo in place of Ferruccio Tagliavini, who had been announced. Francesco Valentino and Jerome Hines were the Ashton and the Raymond, and the others in the cast, under Pietro Cimara's baton, were Thelma Votipka, Felix Knight, and Paul Franke.

N. P.

Tristan und Isolde, Feb. 23

In the season's sixth, and last, performance of Tristan und Isolde, Fritz Busch, at the conductor's desk, gave an incandescent reading of the score. The prelude was especially fine in balance and tone. It was beautiful orchestral playing, and was the keynote for a performance which was superfine in many places.

Helen Traubel was in splendid voice, and sang magnificently. Set Svanholm, wearing a beard in this role for the first time, gave an intelligent performance as Tristan, but one that was less mordant than his elder Siegfried. Mr. Ernster's King Mark was a well routinized characterization, but his voice sounded dry. Joel Berglund was an effective Kurvenal, and sang in hearty style. Margaret Harshaw assumed the role of Brangaene for the first time this season. The lesser roles were capably filled by Emery Darcy, Leslie Chabay, Philip Kinsman, and John Garriss. The action in the first act was much hampered by unnecessary furniture and ill-considered direction.

A. H.

Gianni Schicchi and Salome, Feb. 24

Ljuba Welitsch's third performance in Salome seemed even more engross-

ing than her first two. By now she was completely used to the acoustics of the house, and projected her voice with singular ease over even the biggest orchestral fortes, so that her declamation became effective in several places in which Fritz Reiner's sumptuous orchestra formerly tended to bury her. In her delineation of the character there was not a moment's letdown; she created an absolutely continuous illusion, never losing her urgent identification with her part even when she turned toward the audience to make sure that certain vocal passages cut their way through the instrumentation. When she slipped, as she was tantalizing Herod during her dance, she made a recovery so quick that few in the audience were aware of her mishap, since she turned a headlong plunge into what looked like a particularly ardent bit of flirtation with the drunken tetrarch. Beyond argument Miss Welitsch's Salome is one of the most interesting things that has happened at the Metropolitan in a long time. Not everyone will necessarily agree that her old-fashioned gesticulations and Del-sarte gestures are indispensable to the success of her impersonation; but her whole conception possesses such vividness and such real individuality that some of its less happy details pass by almost unnoticed. And certainly the public has taken her to its heart. The two-block line of standees waiting for the doors to open has become a characteristic phenomenon at every Salome performance.

Frederick Jagel sang Herod for the first time this season, replacing Max Lorenz, who had appeared in the first two representations. His action had its familiar merits of appositeness and broad projection, and he sang exceedingly well. There were two other changes in the cast—Frank Murphy took the place of the indisposed Thomas Hayward as the Second Jew, and Lucille Browning sang the Page. Mr. Reiner of course conducted, this time with a spaciousness and variety of dramatic accent that surpassed his earlier admirable achievement with the Metropolitan orchestra. Mr. Hayward had also been scheduled for the role of Rinuccio in Gianni Schicchi, which preceded Salome. He was replaced by Giuseppe di Stefano, who had sung in the two earlier performances. Florence Quarataro, listed as Lauretta, was also ill, and the part was awarded to Inge Manski, who looked charming and sang with a flowing line, except when her top tones wavered for lack of sufficient support. She sang an admirable D flat at the close of the opera. Italo Tajo was again Gianni Schicchi, and the rest of the cast was as before, with Giuseppe Antonicelli conducting.

C. S.

Lucia di Lammermoor, Feb. 25

Frank Guarrera added the role of Lord Enrico Ashton to his Metropolitan repertory in the fourth of the afternoon opera performances for students, sponsored by the Metropolitan Opera Guild. His voice sounded rich and resonant in the Donizetti music, and he negotiated it with confidence, accuracy, and force. In the first scene, however, he sang constantly at the top of his lungs, as if to prove that his voice is a very fine one, indeed. Since we knew this already, it was good to hear him moderate his tones at times in the second-act duet with Lucia. For a first-year artist, Mr. Guarrera has achieved notable success in all his roles this season, but it is to be hoped that he will henceforth seek ways to refine his style.

The others in the cast had all appeared in previous Lucia performances this year. Richard Tucker now feels entirely at home as Edgardo, and is one of the company's most telling exponents of the part. His colleagues, in addition to Mr. Guarrera, were

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SOULIMA

STRAVINSKY**JENNIE TOUREL****VRONSKY & BABIN****Ljuba WELITSCH**

RECITALS

(Continued from page 20)

theme and design. In the Handel music her matchless comprehension of eighteenth-century style was exemplified in her embellishments. Not only was the music enriched by ornaments, but she added a beautiful variant to the Sarabande, in the manner of the period. Again, in the Haydn sonata the cadenzas and entrances were improvised with the most exquisite taste. By using a piano technique analogous to harpsichord technique in its meticulous clarity, quantitative rhythm, and finger legato, Mme. Landowska succeeds in making the modern instrument sound like its ancestor of Haydn's day. Those who heard Ralph Kirkpatrick play a reproduction of an eighteenth century



Abbey Simon



Wanda Landowska



Alton Jones



Robert Casadesus

piano at the New York Public Library benefit concert earlier this season must have been struck by the similarity of effect between that instrument and Mme. Landowska's modern grand.

The richest colors of harpsichord registration were employed in the Rameau suite, especially in the Rigaudons, Musette en Rondeau, and La Villageoise. This music actually drugs the senses with its hypnotic rhythmic drone and melodic sweetness. Among the encores were the Purcell Ground in C minor and Mme. Landowska's own Bourrée d'Auvergne. R. S.

Abbey Simon, Pianist
Carnegie Hall, Feb. 23

Technically, the playing of Abbey Simon was all that could be wished. His strong, quick, accurate fingers; his judicious pedaling; and his precise touch enabled him to achieve delicate effects and big, massive ones as well as all the intermediate dynamic shadings and nuances. The quality of his tone was musical, whether in works calling for a lyrical approach or a brilliant, percussive treatment. In short, he demonstrated a number of first-rate pianistic qualities, which he used to best purpose in Ravel's Gaspard de la Nuit.

In addition to the Ravel work, he offered Busoni's transcription of Bach's C major Organ Toccata, Adagio and Fugue; the familiar Schumann Arabesque; both books of Brahms' Paganini Variations; a Chopin group; and Liszt's Mephisto Waltz. Hans von Bülow was in the habit of saying that pianists should first play correctly, then beautifully, then interestingly. Mr. Simon's performances were unfailingly correct, and not infrequently were extraordinarily beautiful. The interest they held, however, was often of a surface order, though there were hints of a more subtle and profound imaginative sensibility than his playing, with all its vigor, lucidity, and dispatch, always made manifest. H. F. P.

Alton Jones, Pianist
Town Hall, Feb. 24

Mr. Jones displayed his customary technical assurance and careful musicianship in a program that held little-known sonatas by Haydn (B flat major, No. 24) and Prokofiev (No. 6, A major, Op. 82, No. 6) as well as—on the familiar side—Schumann's Papillons and short works by Chopin and Bach-Liszt. Wallingford Riegger's Four Tone Pictures completed his schedule. Mr. Jones conveyed the essential message capably in all the works he played, but without the marked differentiation of approach or variety of detail that could give them more than moderate interest. The Prokofiev sonata was lacking in sweep and bravura, and the romanticism of the Papillons was studiously correct rather than spontaneous. In general, the pianist rarely communicated a sense of urgency and abandon, and seemed overly inclined to tread the cautious, objective path in achieving his admittedly solid goals. A. B.

Composers' Forum
McMillin Theatre, Feb. 24

This program, the fifth of the current season, was devoted to music by

Burrill Phillips and Jeanne Behrend. Dorothy Merriam, with the composer at the piano, played Mr. Phillips' Sonata for Violin and Piano (1942). Rollin Baldwin, baritone; Shirley Emmons, soprano; and William Johnson, pianist, gave the first New York concert performance of Mr. Phillips' Trio Cantata, Go 'Way from My Window, with a text by Alberta Phillips, after John Jacob Niles.

Miss Behrend's String Quartet (1937-40) was performed by Virginia Farmer and Fredy Ostrovsky, violinists; Warren Tekula, violist; and J. Bennett, cellist. Patricia Neway, soprano, with the composer at the piano, sang Miss Behrend's songs, Procne, Advice to a Girl, The Look, and A Minor Bird. John Meredith Langstaff, baritone, also accompanied by Miss Behrend, sang her songs, Plea for Grace, Righteous Anger, and The Return. Rolf Persinger, violist, and Miss Behrend played her Lamentation (1944), and Miss Behrend played the Country Dance from her Piano Sonata (1942). N. P.

Robert Casadesus, Pianist
Carnegie Hall, Feb. 25

The current Chopin centenary is unlikely to bring a nobler observance than Robert Casadesus' commemorative recital in Carnegie Hall. It is no news that the French artist is one of the supreme living pianists, but it may be debated whether he has ever surpassed what he accomplished this time. The occasion was one of those which made history and set standards.

Few pianists escape the usual clichés of Chopin programs when they set about arranging such sequences. Without attempting large departures, Mr. Casadesus managed, nevertheless, to present a list which had something of a new look even if he did not go in for exhumations or far-fetched experiments. One could not even claim that he offered more than a few of the more rarely heard creations. Yet it was a program that struck the listener as perceptibly different from the ordinary run-of-the-mill ones, and that seemed to be approached in a very special, not to say an almost consecrated, spirit.

It began with all four ballades in chronological order which, in this case, means practically in the order of their greatness. There followed a group of six mazurkas—variously picked from Op. 56, 63, 41, 17, and 33—in the keys of C minor, C major, F minor, B major, A minor, and C major. Six études—Op. 10, No. 8 and No. 2; Op. 25, Nos. 5, 6, and 12; and the second of those written for the Method of Moscheles and Fétis—opened the latter half of the event, which the E flat minor Polonaise, Op. 26, No. 2; the E major Nocturne, Op. 62, No. 2, and the Tarantella officially concluded. Afterwards came several encores—the Berceuse, the D minor Prelude and a waltz—the huge audience dispersing only reluctantly when the lights were turned on.

Mr. Casadesus played all this music with a splendor of technical mastery, a variety of color, a dramatic grandeur, and a sensitiveness of imagination that it is almost a patronizing impertinence to praise in conventional terms. Possibly some of his conceptions, flawlessly logical as they were,

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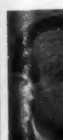
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Juilliard Quartet Begins Bartók Series

THE first of two recitals devoted to the quartets of Béla Bartók was given on Feb. 28 in Times Hall by the Juilliard Quartet. Robert Mann and Robert Koff, violins, Raphael Hillyer, viola, and Arthur Winograd, cello, have lived with Bartók's music so long and worked at it so intensely that they



Eileen Darby

The Juilliard String Quartet, which played the first of two Bartók concerts. From the left, Robert Mann, Raphael Hillyer, Arthur Winograd and Robert Koff.

play it as spontaneously as their grandfathers might have played Brahms and Beethoven. So vivid were their interpretations that one was never conscious of the immense technical difficulties of the quartets.

The opening program of the cycle consisted of Bartók's Third Quartet (1927); Second Quartet (1917); and Fifth Quartet (1934). Bartók's Quartets do not offer as clear a graph of the composer's creative development as Beethoven's but they do afford a certain parallel. Beethoven, when he wrote the six quartets of Op. 18, at the age of thirty, was still feeling his way, as he himself afterwards remarked. Only seven years later, in the Rasoumovsky quartets of 1807, he was a complete master of the form.

Bartók's First Quartet, composed in 1907 when he was twenty-six, also betrays signs of experimentation and a tentative approach. But with the Second Quartet, of 1917, he too had mastered the medium. By the time he wrote his Third Quartet, in 1927, Bartók had reached the point where he was able to concentrate upon ideal problems. There were no technical challenges left for him to conquer.

The Third Quartet is as fascinating in structure as it is in scoring. It is especially notable for its independence of part writing. Bartók emphasized the unity of its design by having it played without pause and designating the second part as *Ricapitolazione della prima parte*. Every listener is gripped by such inspirations as the fifths in the cello and viola against the trill in the second violin at the beginning of the second part, the exciting trill, molto vibrato, in all four instruments, and the coda, played *sul ponticello*. But the important fact is that these touches of color are an integral element in the architecture and emotional character of the quartet. Bartók, like Beethoven, is startling because he has to be, not because he is dabbling in new effects.

The Second Quartet is one of the most introspective of the six. It begins in a mood of reflection, gathers momentum in the Allegro molto capriccioso, which releases the tension built up by the cumulative development of the first movement, and ends with an intensely tragic peroration. All of the sobs and tears of the finale of Tchaikovsky's *Pathétique* convey no more than the wisp of cello tone which brings this devastating epilogue to a close.

The rhythms of the Fifth Quartet have to be felt instinctively. One shudders to think what would happen if performers tried to count out literally the meter of the Scherzo alla Bulgarese, with its combinations of four,

two, and three beats to a measure. One could only marvel at the exuberance and freedom of the Juilliard players in this movement. The pizzicatos, the glissandos, harmonics and other coloristic devices were all executed in masterly fashion. This entire evening was a memorable musical experience. The Juilliard group should record all six of the quartets, for their interpretations have a glow and intuitive rightness which are not likely to be surpassed.

R. S.

Johnson Offers Three Novelties

Honegger Composition Given American Premiere—New Work By Dello Joio Played

CINCINNATI.—Norman Dello Joio's Variations, Chaconne and Finale was given its first local performance by Thor Johnson and the Cincinnati Symphony at the eleventh pair of concerts, on Jan. 14 and 15, and made an interesting novelty. Gregor Piatigorsky's beautiful tone made his playing of Dvorak's Cello Concerto in B minor the high point of the program, which had opened with Mozart's Prague Symphony, K. 504.

Shura Cherkassy was piano soloist at the tenth pair of concerts, on Jan. 7 and 8, playing Tchaikovsky's Second Piano Concerto with dazzling technical facility. Henry Wohlgemuth was soloist in the first performance here of Franz Waxman's *Atheneal the Trumpeter*, which proved to be a refreshing and imaginative work. A Schubert symphony closed the program.

At the concerts on Dec. 31 and Jan. 1, Arthur Honegger's *Jour de Fête Suisse* was given its first performance in the United States. Mr. Johnson gave a good reading of this captivating and entertaining music. John Quincy Bass, the orchestra's pianist, was soloist in Vincent d'Indy's *Symphony on a French Mountain Air*, and played very well. The rest of the program contained works by Debussy, Offenbach, and Darius Milhaud's orchestration of Couperin's *Overture to La Sultane*.

For the orchestra's Christmas program, on Dec. 22 and 23, Mr. Johnson programmed Corelli's Concerto Grosso No. 8, in G minor, with Sigmund Efron and Herbert Silbersack as solo violinists, and Arthur Bowen as solo cellist. Claudio Arrau was soloist in Beethoven's Third Piano Concerto, and gave a superb performance. Tchaikovsky's Fifth Symphony concluded the program.

The Cincinnati Chamber Music Society presented a program by the Fine Arts Quartet as the second offering in its series, on Jan. 11 at the Taft Museum. The group's playing was clean and precise in works by Beethoven, Prokofieff, and Borodin.

The Ballet Russe de Monte Carlo gave two performances at Taft Auditorium, on Jan. 6 and 7. The only novelty was Ruthanna Boris' new ballet, *Quelques Fleurs*.

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RECITALS

(Continued from page 22)

given the artist's premises, were more French than Slavic; and now and then (particularly in the first part of the program) the scale he adopted might, to some, have appeared relatively small. Yet the means—dynamic, rhythmic and otherwise—were so consummately adjusted to each other that the tiniest detail took its place perfectly in the general poetic and architectural scheme. The ballades were extraordinarily individual and lovely; and, if the pace was occasionally faster or slower than that of some other pianists, the overall effect became overwhelming, with the formidable coda of the F minor crowning the series in wholly stupendous fashion.

A whole column would not suffice to do justice to Mr. Casadesus' performance of the mazurkas or the études. Yet what stands out in this hearer's recollection is the pianist's extraordinary account of the F minor Mazurka, played with a kind of disembodied, wraith-like manner and an individuality of approach whereby it became, as it were, a mirage of itself. Like the others of the more impalpable mazurkas heard, it was filled with a magical lyricism and hauntingly poetic quality, by contrast with which the robust peasant vigor of the ones from Op. 56 and Op. 33 became the more completely full-blooded and invigorating. The artist accomplished even more stunning results in the various études, where he encompassed almost the whole range of pianistic greatness. And it is to be hoped that, after hearing Mr. Casadesus' powerful delivery of the menacing and sinister Polonaise in E flat minor, artists will have fresh recourse to a plangent, if dour, masterpiece they have too long ignored. H. F. P.



Marc Brown

Harold and Louise Lewis

Mikhail Sheyne, Pianist Town Hall, Feb. 25

Opening his program with various pieces by Bach, some of them in Busoni transcriptions, Mr. Sheyne proceeded to the Schumann Fantasia, which rounded out the first half of his program. After intermission, in Scriabin's Fifth Sonata, Debussy's Estampes, and the Liszt-Busoni Fantasy on Two Themes from Mozart's the Marriage of Figaro, the pianist became more secure. Here, stylistic fidelity and technical address were patent in his generally sensitive readings, which were not devoid of flashes of poetry. A. B.

Myra Hess, Pianist Carnegie Hall, Feb. 26, 2:30

This was Miss Hess' second recital of the season and her last in New York until 1950. She was in a radiant mood, and she had chosen a program that was temperamentally suited to her in every respect. It began with the Adagio in B minor, K. 540, and Gigue in G major, K. 574, of Mozart's late period, followed by the Sonata in C major, K. 330. Miss Hess' Mozart playing has always been a model of

vivacity, taste and musical insight. The larger works of the recital were Beethoven's Sonata, Op. 31, No. 2, Chopin's Fantaisie in F minor, Op. 49, and Brahms' Variations and Fugue on a theme of Handel. There was much to admire in her performance of the Beethoven; but the most memorable experience of the afternoon was her interpretation of the Brahms variations and fugue. Miss Hess did not approach the work in the virtuoso spirit; she gave an introspective and highly personal account that brought out the true majesty of the music. Among the encores was an exquisitely played Scarlatti sonata. R. S.

Rose Dirman, Soprano Town Hall, Feb. 27, 3:00

For the second in her series of three recitals, Miss Dirman offered a list of songs ranging from an air out of Handel's Orlando; the Zefiretti lusinghieri, from Mozart's Idomeneo; and Thomas Arne's O Come, My Dearest; to five of Brahms' most poetic and exacting lieder, including the Lerchengesang, Unbewegte laue Luft, and Nachtigallen Schwingen, all of them given as a single group. Then followed French songs by Delibes and Roussel, and two groups of Poulenc lyrics — four Chansons Polonaises (sung, the program stated, in memory of Chopin for the current centennial); and three Metamorphoses, with words by de Villemorin, described whimsically as "the Gertrude Stein of France." American songs by Bowles, Dougherty, Silberta, Nordoff, and Raphael completed the regular list. There were also encores, including Depuis le Jour, from Louise.

Many of Miss Dirman's tones had their wonted silvery quality, in itself so winning. At other times, her voice — particularly in its high register — sounded shrill and her support uncertain. The soprano had obviously worked industriously on her taxing Brahms numbers, but the general effect was rather monotonous. Her work was consistently marked by smoothness and good taste, and her enunciation in Italian, German and English was of a high order. Her French was not on the same plane. Fritz Kramer accompanied capably. H. F. P.

Louise Lewis, Soprano (Debut) Harold Lewis, Pianist Times Hall, Feb. 27, 3:00

Mrs. Lewis, who was making her local debut, sang arias by Bach, Handel, Benati, Cilea, and Bemberg, and songs by Mr. Lewis, Bertram Fox, and Wintter Watts. The soprano disclosed a voice of sympathetic quality, and, particularly in the contemporary songs, a very felicitous sense of style. The arias found her on less certain ground; but if they lacked complete emotional conviction, estimable musical instincts showed through her approach to them.

Mr. Lewis, who is on the Juilliard faculty, accompanied his wife expertly. For his solo contributions to the recital, the pianist chose Bach's Italian Concerto, Kabalevsky's Sonata No. 2, and pieces by Brahms. Technical fluency and sensible musicianship marked his performance. He was at his best in the Brahms, to which he brought persuasive abandon; and the Kabalevsky sonata also enjoyed, if in lesser degree, convincing spontaneity. On the other hand, the Bach concerto was emotionally too detached. A. B.

New Friends of Music Town Hall, Feb. 27, 5:30

The thirteenth season of the New Friends of Music closed with a recital of Mozart and Brahms songs by Lotte Lehmann, soprano, with Paul Ulanowsky as accompanist. It is safe to say that none of the previous concerts in the series was more glorious than this one. In supreme form, Mme. Lehmann again and again seemed to achieve the utmost com-

municativeness that is possible in the art of singing. Seldom does a song recital invoke such depths and heights of emotion; and seldom does any musical performance, either vocal or instrumental, proceed from start to finish with such unimpeded continuousness of expression, such perfect shaping of forms and building of climaxes, and such unerring aptness of incidental inflection. The ardent fervor of Dein blaues Augue; the ecstatic relaxation of Wie bist du, meine Königin; the awesome poetry of Der Tod, das ist die kühle Nacht; the tragic overtones of Mainacht—all these were qualities that, at its highest moments, touched with sublimity an afternoon as memorable as any Mme. Lehmann has ever given us. Mr. Ulanowsky shared both the soprano's dedicated mood and her felicity of technique, providing rarely perceptive accompaniments.

The program, for the record, opened with a single Mozart group, and otherwise consisted of three groups of Brahms lieder, chosen with discriminating feeling for their sequence and relationship. The singer requested that the audience forego all applause until the end of each group. C. S.

Marc Brown, Violinist Carnegie Hall, Feb. 27, 5:30

Mr. Brown has technique and temperament in abundance. He needs to refine the one and control the other in certain respects more fully than he does at present, but he plays with imagination and a winning enthusiasm. The novelty of his program was Robert Russell Bennett's Five Tune Cartoons, after Al Capp, Peter Arno, Edgar Martin, Charles Addams and Walt Disney, in their first performance. Mr. Bennett wrote the pieces for Mr. Brown. In these "musical bons mots," as he terms them, he has sought "to recall some of the gay nonsense of a few of our comic artists, without in any way trying to reproduce their substance or their primitive simplicity." The music is cleverly contrived, and the Danse Macabre, which was inspired by the incomparable Charles Addams, actually suggests some of the ghoulish overtones of his cartoons, despite Mr. Bennett's modest disclaimer in his program note. The young violinist made the most of the suite, with the able collaboration of his accompanist, Brooks Smith.

The program opened with the Siloti version of Bach's Partita in E minor; Mozart's Sonata in E minor, K. 304; and Fauré's Sonata in A major. In the Mozart sonata Mr. Brown's rich tone and expressive phrasing were blemished by careless bowing, and in the Fauré work he used too much vibrato at times, to the detriment of both pitch and style. Nevertheless, he played both works eloquently. The Wieniawski Concerto No. 2, in D minor, which closed the program, gave Mr. Brown ample opportunity to display technical brilliance and a sense of the grand manner. Throughout the recital Mr. Smith's piano playing was admirable, notably so in the florid Fauré sonata. R. S.

NAACC Concert Times Hall, Feb. 27

A varied program was offered by the National Association for American Composers and Conductors on this occasion. Henry Cowell's Suite for Wind Quintet (1933), Vincent Persichetti's Pastorale for Wind Quintet, and Elliott Carter's Quintet for Winds (1948) were played by Martin Orenstein, flute; Louis Paul, clarinet; David Abosch, oboe; Pinson Bobo, horn; and Mark Popkin, bassoon. Of these works the Persichetti Pastorale was the most attractive, because of its neat structure and piquant harmony. Mr. Cowell's Suite had a pleasant folksy flavor. The Carter quintet was loosely organized, nor was its musical

(Continued on page 26)

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Metropolitan Audition Winners Are Announced

In ceremonies at the Metropolitan Opera House on March 13, Edward Johnson, general manager of the Metropolitan Opera Association, and F. A. Nicholas, president of Farnsworth Radio and Television Corporation, made presentations of \$1,000 scholarships and contracts to sing with the Metropolitan to Lois Hunt, lyric soprano, and Denis Harbour, Canadian bass-baritone, winners of the 1949 Metropolitan Opera Auditions of the Air. Wilfred Pelletier conducted the program, which was broadcast over the network of the American Broadcasting Company.

Miss Hunt and Mr. Harbour were selected from among 26 singers who had survived preliminary auditions in which more than 900 participated. Both will use their scholarship awards for further study. Miss Hunt has sung with the American Opera Company and in opera festival at Central City, Col.; Mr. Harbour has been heard in recital and on the radio in Canada, and last season was a member of the Charles L. Wagner Opera Company.



METROPOLITAN AUDITION WINNERS

Receiving their awards as winners of this season's Metropolitan Opera Auditions of the Air from Edward Johnson are Lois Hunt, soprano, and Denis Harbour, bass

Toscanini Returns to NBC

THREE works by Berlioz were the choice of Arturo Toscanini for his first NBC Symphony program on Feb. 12, after a winter vacation. He began with the Roman Carnival Overture, which he played with brilliance and nervous vitality, then translated sound to the realm of fantasy in the Queen Mab Scherzo from Romeo and Juliet. This was a miracle of lightness and gaiety, touched with that imperious preciseness that is a unique possession of the conductor's.

The main work on the program was the Symphony in Four Tableaux, Harold in Italy, in which Carlton Cooley was the viola soloist. He played with mastery and an evident affection for the music, coloring his tone warmly, and artfully setting forth a range of moods from meditative to bravura. His satisfying solo work was at all times carefully supported by the orchestra, which is co-hero of the piece. Perhaps it was merely Mr. Toscanini's way with Berlioz, but it seemed to this reviewer that he was more relaxed than in a month of Saturdays; that the relentless driving had let up for once; and that the music was allowed to go its way with direction, but without the whip. That this was beneficial for the soloist goes without saying; there was some space

for breathing a phrase. It was also beneficial for the listeners. Q. E.

Leads Beethoven Program

On Feb. 19, Arturo Toscanini devoted the second program of his late winter NBC Symphony series to Beethoven, offering the Eroica Symphony, preceded by the Coriolanus Overture. The latter enjoyed a reading of great dramatic impact. Moreover, it served as an admirably chosen curtain raiser to the symphony, though it does not ordinarily seem the best possible introduction to the E flat masterpiece. The reading of the Eroica revealed Mr. Toscanini at his most monumental and dramatically overwhelming. It is hard to recall when the great conductor has sustained the emotional grandeur of the symphony quite as superbly, or when the NBC players have carried out his wishes with such technical flawlessness. H. F. P.

Gives Kabalevsky Second

For his Feb. 26 program, Arturo Toscanini presented a program whose principal work did not deserve his attention: Kabalevsky's Second Symphony. This was followed by clean readings of Sibelius' En Saga, and Dawn and Siegfried's Rhine Journey, from Wagner's Götterdämmerung. J. H., Jr.

WNYC Presents American Music

Radio station WNYC's American music festival, held from Feb. 13 through 22 in New York, opened with a concert sponsored by the National Music League given by the Tanglewood Alumni Association in the Brooklyn Museum. Songs by Richard Hageman, Pearl Curran, Walter Golde, Katherine Davis, Samuel Barber, Tom Waring, and Paul Sargent; piano music by Carl Ruggles and Dane Rudyhar; and four pieces for string quartet by William Kroll were performed.

The Chatham Sinfonietta, conducted by Emanuel Vardi, played music by Charles Jones, Elmer Bernstein, Tibor Serly, and Mr. Vardi, in a concert at the New School for Social Research, also on Feb. 13. Choral works by Roy Harris, William Bergsma and Peter Mennin were sung at a concert given the same day in the first broadcast from the new Carl Fischer Concert Hall. Andor Foldes, played Norman Dello Joio's Piano Sonata No. 3, Two Miniatures and a Prelude by himself, and Virgil Thomson's Etudes, Oscillating Arm (Spinning Song), and Ragtime Bass.

Maurice Wilk, violinist; Kenneth Spencer, bass; Paul Olefsky, cellist; the New York Woodwind Quintet and others gave a concert in Town Hall on the afternoon of Feb. 15. On the afternoon of Feb. 17, the United States Army Band, led by Edwin Franko Goldman and Herman Neuman, played in Carnegie Hall. In the evening, vocal and instrumental music by Alvin Bauman, Frank Wigglesworth, Vladimir Ussachevsky, Jacob Avshalomoff, Russell Smith, William Caldwell, Seymour Shifrin, James Dalegeish, Harold Brown, Donald Romne, and Elliott Carter was performed in the McMillin Theater at Columbia University. The League of Composers sponsored a concert in Times Hall on Feb. 19, at which the program included Ellis Koh's Sonata for Violin and Piano; Claudio Spies' Sonata for Two Pianos, Paul des Marais' Fantasy for Two Pianos, Roque Cordero's Sonatina for Violin and Piano, and Irving Fine's Partita for Wind Quintet.

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RECITALS

(Continued from page 24)

material of much originality or interest.

Sara Carter, soprano, accompanied by David Garvey, sang David Diamond's *Even Though the World Keeps Changing*, *On Death*, and *Sister Jane*; Eunice Lea Kettering's *Sunset and Day*; Mary Howe's *Let Us Walk in the Snow*; and Everett Helm's *It Is So Long, For My Lady, and Alleluia*. Both Miss Carter and Mr. Garvey

performed these songs sensitively, but even their devotion could not make them very compelling. All seemed to lack salient melodic ideas and that close psychological relation between musical and verbal texture which gives a song an individual contour.

One of the most delightful experiences of the evening was William Rose's and Herbert Wekselblatt's performance of Richard Franko Goldman's *Duo for Tubas* (1948). Despite its comic overtones, the piece creates some beautiful sound effects. The tuba, like the bassoon, has all too often been laughed into insignificance as a clown of the orchestra. It is actually capable of a wide range of expression, and Mr. Goldman's music may encourage other composers to experiment with it in chamber ensembles.

The *Riverside Quintet*, made up of Robert Nagel (substituting for Armand Ghitalla) and James Hustis, trumpets; Ranier De Intinis, horn; and Robert Hale and Richard Hixson, trombones, played Ingolf Dahl's *Music for Five Brass Instruments* (1944). The highly resonant hall made this work rather deafening, and it must be confessed that Mr. Dahl has written strenuously and intellectually rather than with much imagination or sense of tone color and variety. Far more impressive was Carl Ruggles' *Angels*, composed in 1921 and reinstrumented in 1938, which was performed by Mr. Nagel, Mr. Hustis, Jack Urban and Carmine Fornarotto, trumpets; and Mr. Hale, Mr. Hixson and Ralph Joseph, trombones; and conducted by Lou Harrison. This highly dissonant, closely woven piece has remarkable staying power, despite its brevity. The audience demanded a repetition.

R. S.

Irene Rosenberg, Pianist
Town Hall, Feb. 28

The maturity of Miss Rosenberg's interpretations was striking, and her technique, more than ample though it was, took second place to the musicality with which she guided the rhapsodic inspirations of Beethoven's challenging *A major Sonata*, Op. 101, into meaningful channels. To be sure, some of the contrapuntal designs could have been more clearly articulated, and, on occasion, subtler dynamic shades could have been employed. But these were minor details that detracted very little from her total accomplishment.

Nor was Miss Rosenberg's musical imagination limited to Beethoven alone. The uncommonly gifted young pianist played two Brahms items with striking emotional impulse, and poured a wealth of feeling into the *Bach-Busoni I Call on Thee, O Lord*. Prokofiev's *Third Sonata* had rhythmic vitality and spontaneous passion. While her approach to the *Mozart Sonata in C major*, K. 330, was something less than intimate, it had the validity of an individual conception, overly forthright perhaps, but worked out in its own terms. A. B.

Gregoire Gourevitch, Pianist
Carnegie Recital Hall, March 1

Those who harbor an affection for Scriabin ought to have filled Carnegie Recital Hall for this concert in larger numbers than they did. Gregoire Gourevitch, a Russian pianist of professorial appearance, who emigrated to France after the Russian Revolution, has been for many years a Scriabin champion. Probably few people recall that he was heard in this city in 1929 or remember how much Scriabin he performed on that occasion. This time he devoted his entire program to the composer, offering chiefly early works in the first half of the evening and maturer ones in the second. Thus one had the opportunity to hear in succession études from Op. 8; preludes in C minor, C sharp minor and E flat minor, from Op. 11; the *Poem in F sharp minor*, Op. 32; the *Tragic Poem*, Op. 34; the Ninth



Irene Rosenberg E. Robert Schmitz

Sonata, Op. 68; the C sharp minor *Etude*, Op. 42; the *Etude*, Op. 65, No. 3; the *Prelude*, Op. 74, No. 2; the *Danse Languide*, Op. 51; not to mention several other compositions, among them the *Nocturne for the Left Hand*.

Again the listener was impressed by the influence exercised by Chopin and Liszt on Scriabin's early creations and by that of Tristan and Isolde and its outgrowths on the later ones. Before the recital proper, Mr. Gourevitch gave an illuminating talk on the composer's art. He is not to be regarded as a virtuoso in the conventional sense, though as a technician he is fully equal to the demands of the pieces he undertook. More striking, however, was the pleasant informality of his playing and the intimacy and obvious devotion with which he invested it. H. F. P.

Chamber Music with Harp
Marletta Bitter, Harpist
Times Hall, March 2

Miss Bitter, who played in each of the five works presented, was heard in various combination with Rohini Coomara, cellist; Maria Marova, soprano; Cynthia Otis, harpist; Emery Davis, clarinetist; Kenneth Emery, flutist; Broadus Erle and Matthew Raimondi, Jr., violinists; Philip Goldberg, violist; and William Harms, pianist.

The second half of the program was immeasurably better than the first. Carlos Salzedo's *Sonata for Harp and Piano* (1922) enjoyed a superlative performance. A harpist's delight, the sonata exploits thoroughly the instrument's ability to produce extraordinary effects, and Miss Bitter capitalized admirably on her opportunities. Ravel's *Introduction and Allegro* (for harp, flute, clarinet, and string quartet) also received a beautifully balanced reading, full of airy grace and lightly sensuous charm.

Fortunately, these two pieces came last on the program, and thus wiped out the desultory impression left by the incoherent arrangements and performances of the evening's first two works—a Rameau trio arranged for harp, flute, and cello; and Bach's *Sixth French Suite*, arranged for two harps. Much more successful was Mr. Salzedo's transcription for two-harp accompaniment of Falla's *Seven Popular Spanish Songs*. A. B.

E. Robert Schmitz, Pianist
Carnegie Hall, March 1

An entire evening of French piano music presents a challenge to a program maker, but Mr. Schmitz had been careful to include music of many different styles. He played Ravel's suite, *Le Tombeau de Couperin* (1917); Fauré's *Thème et Variations*, Op. 73 (1908); Satie's *Sarabande No. 1* (1887); Roussel's *Sonatine*, Op. 16 (1911); Messiaen's *Première Communion de la Vierge*, from *Vingt Regards de l'Enfant Jésus* (1945); Poulenc's *Novelette in C major* (1927), *Complainte and Bransle de Champagne*, from the *Suite Française d'après Claude Gervaise* (1935), and *Presto* (1934); Milhaud's *Corcovado*, *Tijuca*, *Sumare*, and *Ipanema*, from the *Saudades do Brazil* (1920-21); and Debussy's *Ce qu'a vu le vent de l'Ouest* (1910), *Ondine* (1910-13), and the same composer's *Pour les*

quartes, *Pour les huit doigts*, and *Pour les accords*, from the *Etudes* (1915).

Among the most interesting works on the program were the Roussel *Sonatine* and the Milhaud *Saudades*, which should be heard oftener. The Roussel work, in two movements, has the acid harmonic texture and intellectual vigor of the composer's best music. Mr. Schmitz played it with an obvious grasp of its design and with the relentless rhythmic exactitude it requires. His use of quick shifts of weight and of attacks from a position far enough from the keys to give an incisive bite to the beginning of each phrase make his technique especially effective in such works. The bold dissonances and familiar dance rhythms of the Milhaud pieces were skillfully handled.

Messiaen's *Première Communion de la Vierge* is repetitious and three times too long, but it contains some piquant Scriabin-esque colorings. In this work and in the Poulenc *Presto* Mr. Schmitz turned to account his control of dynamics. He can play the most complicated passage at one level of loudness and with one sort of tone, seemingly without effort. This enables him to overlay waves of sonority, as a painter uses color. Among the most imaginative interpretations of the recital were those of the Debussy portrait of the West Wind and *Ondine*. R. S.

Leonid Bolotine, Violinist
Carnegie Hall, March 2

Bach's *E major Partita* for solo violin opened Leonid Bolotine's recital.

(Continued on page 28)

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Schwieger Offers Beethoven Program

Stern Soloist in Beethoven Concerto—Tcherepine Work in American Premiere

KANSAS CITY, Mo.—On Dec. 7 and 8, Hans Schwieger led the Kansas City Philharmonic in an all-Beethoven program, made up of the Egmont Overture, the Fifth Symphony, and the Sixth Symphony. This concert deepened further the fine impression made by Mr. Schwieger, and the audience responded heartily.

The orchestra's fifth pair of concerts, on Jan. 4 and 5, brought Isaac Stern as soloist in the Beethoven Violin Concerto. Mr. Stern gave an excellent performance, and was recalled many times by the audience. The first local performance of Paul Creston's Threnody, and a fine reading of Schumann's Rhenish Symphony rounded out the program.

Vladimir Horowitz gave a recital on Dec. 15, under the local management of Ruth Seufert. In a list of works from the standard repertoire, Mr. Horowitz's playing proved one of the highlights of the season so far. Other programs in recent weeks have included appearances by Winifred Heidt, contralto, in her first local recital, on Dec. 6; Norman Hollander, first cellist of the Philharmonic, as soloist in Bruch's Kol Nidrei at a pops concert under Mr. Schwieger, on Jan. 15; and the Paganini String Quartet, on Jan. 9.

Alexander Tcherepine's The Play of The Nativity was given its American premiere on Dec. 22, at the Unitarian Church, under the sponsorship of the Conservatory of Kansas City. The English adaptation was made by Stanley Deacon, who directed the chorus. The orchestra was under the leadership of Francis Buebendorf. Dale Reubart, pianist, was heard in recital on Jan. 16.

BLANCHE LEDERMAN



WELCOME TO PUYALLUP

Hazel Scott, pianist, was the third artist in the first season of the Puyallup, Washington, Community Concert Association. With her are Joel Kimball, Community Concert Service representative; Mrs. Katherine Williams, secretary of the local Community Concert Association; and Frederick J. Simons, its president.

Omaha Symphony Gains Popularity

Spalding Is Soloist—Neveu, Curzon and Markevitch Among Visiting Recitalists

OMAHA.—Under the direction of Richard E. Duncan, the Omaha Symphony plays increasingly well with each concert. The second pair of the current series, Nov. 22 and 23, in the Joslyn Concert Hall, brought Albert Spalding as soloist in a fine performance of the Tchaikovsky D minor Violin Concerto. Mozart's G minor Symphony and Beethoven's Leonore Overture, No. 3, completed the program. The third pair of concerts, Jan. 10 and 11, presented an all-orchestral

concert fashioned for the education of the many new concertgoers the programs are attracting. There was a superb performance of Tchaikovsky's Sixth Symphony. The second half of the program presented two Omaha pianists, Gladys May and June Garrels, with the orchestra in the Saint-Saëns Carnival of the Animals. Britten's Variations on a Theme by Purcell and the Finale from Haydn's Farewell Symphony closed the evening.

The Tuesday Musical, on Nov. 16 in the Central High Auditorium, presented Ginette Neveu, violinist, with her brother, Jean, at the piano. A Mozart concerto was played with delicious clarity and great warmth, as were Chausson's Poème and Franck's Sonata in A major. Additional pieces were Ravel's Pièce en Forme de Habanera, Scriabin's Etude in Thirds, and Szymanowski's Nocturne et Tarantelle.

Clifford Curzon, pianist, who appeared on Dec. 7, was the next artist in this series. Dazzling technique and sensitive interpretations made his concert delightful. Haydn's Andante and Variations, Beethoven's Rondo Capriccioso, Schumann's G minor Concerto, two beautiful Brahms Intermezzi and a brilliant closing Liszt group made up the program.

The Morning Musical brought Dimitry Markevitch, cellist, to the Joslyn Concert Hall on Nov. 3. With Harry Kondacks at the piano, Mr. Markevitch played a program that included Tchaikovsky's variations on a Roccoco Theme; a witty performance of Castelnuovo-Tedesco's Figaro; and pieces by Ravel, Sarasate, Frescobaldi and Schumann.

Dorothy Merriam, violinist, played in the same series Dec. 28, with Gladys May at the piano.

The Joslyn Memorial is sponsoring a chamber music series in the season. The first concert was by the Fine Arts Trio on Dec. 12. Emanuel Wishnow, conductor of the University of Nebraska Symphony, and a former member of the Gordon String Quartet, is the violinist. Rosemary Howell, cellist, and Gladys May, pianist, both of Omaha, complete the ensemble. They played a delightful program, including an unhackneyed Mozart trio; Three Nocturnes, by Ernst Bloch; and a brilliant performance of the Beethoven Archduke Trio. Miss Howell and Mrs. May appeared in a program of early Italian string music.

Marcel Dupré, organist, played a recital at First Congregational Church on Jan. 18. The Omaha Music Teachers Association brought Lois and Guy Maier to the Joslyn.

KATHLEEN SHAW MILLER

Schweitzer to Visit America This Summer

CHICAGO.—Dr. Albert Schweitzer will visit America for the first time to participate in the Goethe Convocation sponsored by the Goethe Bicentennial Foundation.

Dr. Schweitzer is known throughout the world for his philosophical writings, interpretations of Bible, his outstanding biography of Bach and his ability at the organ. By the time he was thirty Dr. Schweitzer was a professor at the University of Alsace, had already written four books interpreting the Bible and was known as the world's foremost authority on Bach. He then decided to subordinate the rest of his career to the study of medicine. Eight years later he embarked for French Equatorial Africa, where, except for a few visits to Europe, he has remained, devoting his life to the welfare of the native population.

His stay in this country will be limited to the time required for his participation in the Goethe celebration.

Herbert Hoover is honorary chairman of the foundation, of which Robert M. Hutchins, chancellor of the University of Chicago, is chairman. Other officers include Thomas Mann, Bruno Walter, Marshall Field, and Thornton Wilder.

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RECITALS

(Continued from page 26)

cital, though not in its usual form; it had been provided with a piano part by Yolanda Bolotine, the artist's accompanist, who supplemented Bach's work capably enough, according to her lights. The real question, however, is whether such additions actually enhance the glory of Bach. To this listener, the Partita is far better in its original state. Others from time to time have thought it necessary to gild the lily in similar fashion; and there have been now and then composers of no inconsiderable standing who wrote piano accompaniments for the great Chaconne, only to demonstrate that, as Toscanini once remarked, "the composer is always right."

In addition to Bach, Mr. Bolotine performed Schubert's A minor Sonata for Violin and Piano, Op. 137, No. 2; a Suite in three movements, by Darius Milhaud; a Rhapsodie Russe, by Ariadne Mikeschina, Efrem Zimblis's Fantasy on Rimsky-Korsakoff's Le Coq d'Or; and transcriptions by himself of the Sicilienne from Gabriel Fauré's incidental music to Pelléas et Mélisande and of the Dance of the Fishes from Rimsky-Korsakoff's Sadko. The violinist's technical equipment was adequate,



Frank Glazer

Burl Ives

without achieving virtuoso qualities. In other respects, his performances were routine and serious, yet rarely marked by elements of individuality or distinction. H. F. P.

Lotte Lehmann, Soprano
Town Hall, March 3

For her last recital this season, Mme. Lehmann had chosen a program of largely unfamiliar Schumann lieder, French songs by Hahn and Duparc, and four Richard Strauss lieder. It was the keenest of pleasures to hear her sing the Schumann works with the tenderness, intimacy, playfulness and tragic solemnity which their varying moods required. Such a song as Schöne Wiege meiner Leiden offers the performer no easy climaxes or catch phrases of facile melody to make an effect. It must be comprehended on a higher level of psychological and esthetic experience. In nothing is Mme. Lehmann more impressive than in introspective music of this sort. Her phrasing in the Abendlied was exquisite, and Paul Ulanowsky's accompaniment matched it in delicacy and poetic imagination. Equally potent were her interpretations of the familiar Du bist wie eine Blume and the unaccountably neglected Die Meerfee.

Mme. Lehmann sings French songs with the same dramatic insight and sense of verbal rhythm and vowel colors that make her lieder interpretations so penetrating. The loveliness of sound with which she sang the phrase, L'air est pur, in Hahn's Infidélité, like her coloring of the word Ruh', in Schumann's Abendlied, was an example of the subtlest vocal mastery. Le Manoir de Rosamonde was terrifyingly intense without violating Duparc's elegance of style. As always, the house was packed, and nearly everyone stayed until the last encore was finished. R. S.

Frank Glazer, Pianist
Carnegie Hall, March 4

Mr. Glazer is a highly intelligent musician, with an impressive command of the instrument. He plays in an individual, but not at all eccentric, fashion, and he obviously has something to say. His entire recital was delightfully free from stereotyped and over-processed interpretations, filed and polished into the last word of virtuosity and the last word of musical communication. The Handel Chaconne in G major, which opened the program, was vigorously and convincingly built in terraced sonorities to its majestic final variation. Mr. Glazer kept the contrapuntal lines immaculately clear, using a finger legato and employing the pedal only for touches of color. His interpretations of the Brahms Fantasien, Op. 116, were most successful in the rapid and passionate capriccios. In the more introspective and tender intermezzos, he tended to be too rigid in phrasing and to use too little pedal to blend the sonorities of the wide-spun arpeggios.

The major achievement of the evening was his stirring performance of Aaron Copland's Piano Variations, which stands, with Charles Ives' Concord Sonata, in the front rank of modern American piano music, and compares very favorably with European works of the same period. Mr. Glazer played this powerful, relentless

composition with superb freedom and comprehension of its structural logic. In Schubert's Sonata in C minor, which preceded it, he had revealed a delicacy of tone and finish of detail that were unaccountably lacking in his performance of Chopin's C sharp minor Scherzo at the end of the program. Godfrey Turner's Great Paul is a great bore, despite its bell effects, but Mr. Glazer played it well. His deft handling of Poulenc's Presto and Liszt's Valse-Impromptu showed that he can turn on the purling scales, scintillant octaves and roaring basses of the virtuoso trade whenever he wishes. R. S.

Burl Ives, Folk Singer
Town Hall, March 5

Mr. Ives succeeded immediately in establishing a rapport with his audience, not through any stage tricks or extraneous mannerisms, but simply through the vividness with which he realized the human content of each song and the extraordinary clarity of his diction and tonal projection. Every nuance came through as naturally as it might in a home performance, with no thoughts of theatrical surroundings. The impulsiveness and mischief of Rovin' Gambler, the looming horror in Lord Randall, the delicious humor of Bold Soldier were adroitly contrasted with more lyric folk songs such as Little Mohee and Bonnie Wee Lassie.

Mr. Ives does not touch up these songs for concert performance. He is far too genuine a student of folk music to commit such vandalism. If the rhythms change capriciously, he treats them as freely would a folk singer who was singing from memory, half improvising as he went along. If the song ends in the air, on a dissonant chord, he does not substitute a conventional cadence. This gives his performances an authentic flavor. At the same time, Mr. Ives has the vocal control and artistry of a concert singer, which enables him to convey minute details of the texts without exaggeration.

Among the most unusual songs on the program were three brief little tunes, sung as a group—Would That I Were in Ballandrie, Do You Know My Dolly?, and Colorado Trail. Mr. Ives' use of Irish brogue in Brennan on the Moor, and Scots dialect, in The Three Crows, gave the songs a convincing color. The generous group of encores included Venezuela, and other favorites. R. S.

Mildred Victor, Pianist
Town Hall, March 6, 3:00 (Debut)

Although this was Miss Victor's New York recital debut, she has had considerable experience before the public. She has appeared in concert and with orchestras both in the United States and in Canada. At the age of eleven, she became one of the youngest holders of a Juilliard Scholarship, and after completing her studies embarked on her concert career. Her program at this recital bespoke her serious musicianship. It consisted of Bach's Italian Concerto; Five Pieces from Schumann's Album for the Young, Op. 68; Beethoven's Sonata in F minor, Op. 57 (Appassionata); Schubert's Grand Sonata No. 3, in B flat major (Op. Posth.); and Ravel's Ondine and Alborado del Gracioso.

The most striking qualities of Miss Victor's interpretations were their lucidity and musical intelligence. She knew exactly what she wanted in each work, and she had the control to convey it. If she had to choose between smashing power and clarity, as in certain passages in the Ravel Ondine, she reduced her scale of dynamics and preserved the essential detail. She did not try to make the Schubert Sonata seem shorter by hastening it, or adding melodramatic touches, but imbued each episode with its natural emotional character, there-



Leonid Bolotine

Mildred Victor

by confirming her own faith in the music and ensuring the listener's enjoyment of it. At times, one could have wished for more tonal variety, but she proved in the Ravel pieces that she was capable of delicate and shimmering effects as well as more massive sonorities. Miss Victor has an excellent technical equipment and unusual powers of concentration. What she should work for now is a more subtly developed scale of tonal values and a freer, less analytical approach in her performances. Her playing was consistently interesting. R. S.

Ruth Schönthal, Composer-Pianist
Times Hall, March 6, 3:00 (Debut)

Miss Schönthal, who was making her first New York appearance, disclosed substantial gifts both as composer and pianist. Only 23, she has studied in Germany and Sweden; more recently, with Ponce in Mexico; and, on a scholarship with Hindemith, at Yale University, from which she was graduated in 1948. Her program included short works by both her teachers, but was otherwise given to her own compositions—first United States performances of eight lieder with text by Rilke, two lieder with text by Li-Tai-Pe (Klabund), and Six Preludes; and first performances of Prelude and Fugue in B, and Sonata in E flat. Lillian Anderson, soprano, was the able assisting artist in the songs, which, like the Six Preludes, stem from the German post-Romantics, particularly Mahler, but are conceived in idiomatic terms, vocal and instrumental, and touched by a personal ingenuity. Hindemith's influence is strong in the Prelude and Fugue and in the Sonata, but the writing is again highly idiomatic. As a pianist, Miss Schönthal combined technical facility and solid musicianship. A. B.

Heida Hermanns, Pianist
Carnegie Hall, March 6, 5:30

Miss Hermanns was at her best in music that permitted legitimate display of her brilliance of technique and tone. In Chopin's Variations Brillantes; bravura passages from his Fantasia; and brighter sections of Moussorgsky's Pictures at an Exhibition, espe-

(Continued on page 30)



Mary Louise McKenna
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OPERA

(Continued from page 21)

Patrice Munsel, Maxine Stellman, Nicola Moscona, Felix Knight, and Paul Franke. Pietro Cimara again conducted.

La Bohème, Feb. 25

Nadine Conner and Jan Peerce sang for the first time this season in their respective roles as Mimi and Rodolfo at this performance, which, on the whole, was a trifle on the sluggish side. The opera has been given often this year (this was the seventh time), with such frequent changes of cast that one contingent hardly gets in the Bohemian spirit before it is replaced by another. There is enough experience and competence among all the singers to ensure a better than fair ensemble, but certain combinations seem better than others. This was not one of the best.

Miss Conner's voice, pure, lovely and equal throughout its range, had the lilt for Mimi. But Mimi's pathos and warmth were not wholly conveyed by her singing. Mr. Peerce's style and experience make him a believable Rodolfo, and on this occasion he often sang with beautiful tone and deep feeling. Italo Tajo's performance as Colline, polished and brilliant on other occasions, seemed dimmed in consequence of the general lethargy. One improvement was Frances Greer's Musetta. Others who contributed familiar impersonations were Hugh Thompson, as Schaunard; Melchiorre Luise as Benoit and Alcandro, and Francesco Valentino as Marcello. Giuseppe Antonicelli conducted.

Q. E.

Siegfried, Feb. 28

In the third and last performance of Siegfried, Astrid Varnay appeared as Brünnhilde and Margaret Harshaw as Erda for the first time this season. The otherwise familiar roster of performers consisted of John Garriss, as Mime; Joel Berglund, as The Wanderer; Gerhard Pechner, as Alberich; Dezzo Ernster, as Fafner; and Paula Lenchner, as the Voice of the Forest Bird. Fritz Stiedry again conducted with exemplary zest and insight, though some of the brass players have produced consistently better results for him on other occasions.

Miss Varnay's Brünnhilde was notable for the plasticity and appropriateness of her action, the remarkable clarity of meaning and variety of inflection she gave to the text, and the ease with which her voice encompassed the entire range of the music. In the passages just after her awakening, Miss Varnay experienced some difficulty in bringing her voice entirely into focus, and the tone had a tendency to wobble. After a few minutes, however, her delivery attained stability, and from "Ewig

war ich" to the final high C she accomplished some of the most beautiful vocalism of her Metropolitan career.

Miss Harshaw caught little of the supernatural mystery of Erda's Warning. She sang monotonously, and without her usual bright resonance. The other parts were impressively handled, except for the Bird, which appeared to be beyond Miss Lenchner's present scope.

C. S.

Peter Grimes, Feb. 26

The season's fourth performance of Benjamin Britten's magnificent opera was at a high pitch of excitement and inspiration. The audience burst into applause after the choral finale of Act II, Scene 1. The entire cast sang with unusual eloquence. Herta Glaz took the part of Mrs. Sedley for the first time, and offered a vivid characterization. Brian Sullivan, in the title role, and Polyna Stoska, as Ellen, if anything surpassed their previous performances. Emil Cooper conducted forcefully, if rather indiscriminately. Now that the strangeness of the music has worn off, both the singers and the orchestra are beginning to give the work a new authority of accent and emotional conviction. If the Metropolitan keeps Peter Grimes before the public long enough to let people get used to it and really hear it, I firmly believe that the opera will establish itself permanently in the repertoire as a masterpiece of modern theatre.

R. S.

La Traviata, March 2

The season's third performance of La Traviata was marked by excellent team-work throughout the evening. Eleanor Steber, in the title role, sang Dite alla giovine, in the second act, with pathos, and made the little reiterated eight-measure phrase in the gambling scene effective. Jan Peerce's Alfredo was well projected, especially the difficult De' miei bollenti spiriti. Francesco Valentino, the German *père*, won applause for his Di Provenza. The lesser roles were assumed by Inge Manski, Thelma Altman, Leslie Chabay, Hugh Thompson, Lawrence Davidson and Ossie Hawkins.

J. A. H.

Falstaff, March 3

Fritz Reiner's conducting was again the finest feature of the performance at the first repetition of Verdi's Falstaff. The loveliness, the grace, the wit of this marvelous score—all were made to sing, and all were fused together into an entity that was a revelation of delight. The Metropolitan orchestra can, and will, play for a conductor of Mr. Reiner's stature.

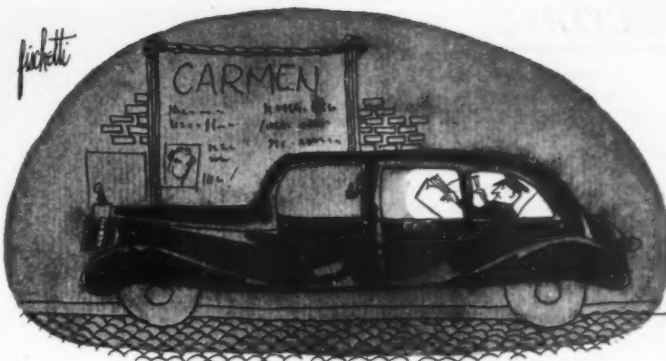
The cast was the same as that of the earlier performance. In the title role, Leonard Warren gave an account of the music that could only be described by superlatives. The dynamic and qualitative range of his singing was most impressive; in broad passages he could command a full, meaty sonority, which he lightened, without loss of essential body, to a wonderful flexibility for such passages as the recouping of Quand'ero paggio.

Regina Resnik, as Mistress Ford, also sang with great beauty and ease of production; and, as her consort, Giuseppe Valdengo repeated his earlier success. As Anne Ford, Licia Albanese sang all of her music in a loud, clear voice, and acted with almost undue vivacity. The remainder of the cast included Cloe Elmo, Martha Lipton, Giuseppe di Stefano, Alessio de Paolis, Leslie Chabay, Lorenzo Alvary, and Ludwig Burgstaller, whose first Metropolitan season coincided with the first revival there of this opera, in 1908.

J. H., Jr.

Götterdämmerung, March 4

Once more the winning combination of Svanholm-Traubel-Stiedry made a memorable Wagner evening, as the final opera of the Ring had its last performance this season. The cast



was familiar, with the tenor and soprano giving impersonations at the peak of their artistry. Mr. Svanholm was in exceptionally fine form vocally and in his acting of the elder Siegfried. One cannot soon forget his bewilderment at Brünnhilde's accusations in the second act, his banter with the Rhine Maidens, and the narrative and death scenes. Miss Traubel sang magnificently throughout the evening, and her Immolation Scene was once again a passage of supreme vocal splendor. Other worthy contributions were made by Kerstin Thorborg, as Waltraute; Herbert Janssen, as Gunther; Dezzo Ernster, as Hagen; Polyna Stoska, as Gutrune, and Gerhard Pechner, as Alberich. Over all their destinies, Mr. Stiedry presided with authority and passion, so that the orchestral web of sound was not only secure but beautiful.

Q. E.

Carmen, March 5

The season's sixth and final performance of Carmen brought forward no new personalities. Wilfred Pelletier conducted, and the singers were Risë Stevens, Nadine Conner, Kurt Baum, Robert Merrill, Thelma Votipka, Martha Lipton, George Cehanovsky, Alessio de Paolis, Lorenzo Alvary, and Clifford Harvout. In the interpolated ballets, solo parts were allotted to Tilda Morse, Aida Alvarez, and Leon Varkas.

N. P.

Le Nozze di Figaro, March 5

Several changes in cast gave interest to the fourth performance of Mozart's Le Nozze di Figaro. Two singers appeared in their roles for the first time at the house, and two for the first time this season. Anne Bollinger was the chief newcomer, singing the role of Cherubino; John Garriss sang his first Basilio. Not heard before this season were Francesco Valentino as the Count and Frances Greer as Susanna.

Miss Bollinger made an adorable Cherubino, acting with a fresh ardor and youthful impetuosity which were very winning. She sang charmingly for the most part, investing both her arias with tender tone, fervently propelled, and a fine feeling for style. Mr. Garriss once again proved his right to the name of singing actor in the embodiment of Basilio. He pointed up the ferret-like character of the music-master.

Miss Greer's Susanna was pert, pretty, and assured. She sang well, and was seldom lost in the ensembles. Mr. Valentino's Count was no more than vocally competent, and his impersonation lacked aristocratic distinction. In familiar roles were Eleanor Steber, as the Countess, singing particularly well in Dove sono; Italo Tajo, as Figaro, loose-limbed and rather light-voiced; Claramae Turner, as Marcellina, and Salvatore Baccaloni, as Bartolo, a properly comic couple. Paula Lenchner bounced through the evening as Barbarina, and Leslie Chabay was the Don Curzio. Fritz Busch conducted.

Q. E.

Rigoletto, March 6

The sixth and semi-final performance of Rigoletto—a Sunday evening benefit for the Manhattanville Alumnae

Scholarship Fund—brought three novelties of casting. Jerome Himes added the role of Sparafucile to his rapidly growing repertoire, singing the music with superb sonority, but not succeeding in either looking or sounding as sinister as a professional assassin ought to. Mimi Benzell, the Gilda, was not altogether new to her part, having sung it two seasons ago; in the interval her voice has become steadier, with less prevalence of the slow wave which has characteristically afflicted her high tones, and she has refined and improved upon her delivery of both the lyric and the coloratura aspects of the music. Paul Franke was a new Borsa, making what he could of the minimal opportunities of the part. Otherwise the cast included Lawrence Tibbett, a telling dramatic figure in the title role; the redoubtable Cloe Elmo, a brashly effective Madalena; Jan Peerce, in the best of all his roles, as the Duke; and, in secondary contributions, Kenneth Schon, John Baker, Clifford Harvout, Maxine Stellman, and Thelma Altman (as both Giovanna and the Page). Pietro Cimara conducted briskly.

C. S.

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Young People's Piano Recitals

RECITALS

(Continued from page 28)

cially the Ballet of the Unhatched Chickens, her playing had real sparkle and grace. Elsewhere, however, the musical results were not as gratifying. Though Miss Hermann's musical approach was always sound, her command of touch and color was somewhat limited. Only essential differences of style distinguished the Dussek Sonata in F sharp minor, Op. 61, from Chopin's C sharp minor Nocturne. Both works were pervaded by the same somber, and rather inflexible, tragic undertones. The pianist did not give sufficient dynamic emphasis to the impassioned, syncopated melody of the Chopin Fantaisie, and she attacked the big chordal sonorities of the Mous-sorgsky piece with undue percussiveness. A. B.

League of Composers Concert Museum of Modern Art, March 6

The hissing that Harold Shapero's 32-minute Piano Sonata in F minor occasioned may perhaps be viewed as a tribute to the young composer's exciting musical personality. Or perhaps the dissenters were surprised to find Mr. Shapero abandoning the rugged paths to the future to take a backward glance at Beethoven. That the young composer should have chosen the Beethoven of the late sonatas, no less, may have aggravated their surprise to sanctimonious shock. But there were others in the audience who may have been too engrossed in the jagged evocations of the Hammerklavier Sonata in the first movement, and in the wonderfully serene flow of the contrapuntal lines in the slow movement to be either surprised or shocked. What the dissenters could have found actually disturbing was the intermixture of Bachian evocation (the Goldberg Variations) with the Beethoven Op. 111, in the slow movement, and the seemingly inexplicable switch to Mendelssohnian lightness of texture in the last movement.

If Mr. Shapero's Sonata does not quite come off, it is not because of any suggestion of the conservatory—in spite of the Beethovenian harmonic and formal slant, the driving force behind the work is genuinely personal—but because the Beethovenian evocation is not sustained consistently throughout. In this regard, the last movement is especially at fault; but it is weak also with respect to the need for dramatic contrast within a



Alan Hovhaness

Andres Segovia

large work. Beveridge Webster was thoroughly equal to the sonata's bold utterance.

The other works on the all-American program were also by young composers, but followed more conventionally modern paths. Leon Kirschner's Duo for Violin and Piano, brilliantly played by Broadus Erle and the composer, finds and exploits new chromatic sonorities. Schönberg and Bartók guide Mr. Kirschner, but the poignancy he achieves is his own. Edmund Haines' Sonata for Piano, crisply negotiated by Jack Cox, whirls along under Hindemithian motor propulsion. The brevity of its four movements prevents the sameness of its fragmentary ideas from wearing; but Betsy Jolas' Trifolium for Flute and Piano, which also centers itself around unvaried ideas, prolongs its pastoral vein for two rather monotonous movements after the effective first. Samuel Baron, flutist, and Robert Cornman, pianist, were the capable performers. Jacques Lessard, in his Stravinskian Three Movements for Violin, stretches slender material with neat craftsmanship. Paul Makovsky, violinist, and Jerzy Witas, pianist, were Mr. Lessard's skillful spokesmen. A. B.

Alan Hovhaness, Composer-Conductor Town Hall, March 6, 5:30

For a one-man show of four of his works, all presented for the first time in New York, Alan Hovhaness gathered together an impressive array of instrumentalists and vocalists. In addition to an orchestra of 35 members and a portion of the Columbia University and Barnard College Chorus (prepared by Jacob Avshalom-off), the diversely scored items in the program required four soloists—Maro Ajemian, pianist; Anahid Ajemian, violinist; John Powell, baritone; and William Vacchiano, trumpeter. Four sizeable pieces were made known: Haroutian (Resurrection), an aria and fugue for trumpet and string orchestra; Sesi (Forest of Prophetic Sounds), a concerto for violin, piano, tympani, tamtam, and string orchestra; Agori, for flute, English horn, bassoon, trumpet, tympani, cymbals, tamtam, and string orchestra; and The Thirtieth Ode of Solomon, a canata for baritone, mixed chorus, trumpet, trombone, and string orchestra. Both Agori and The Thirtieth Ode of Solomon were preformed in public for the first time.

The mere catalogue of the titles of Mr. Hovhaness' newest outlay of pieces, along with the performing resources they require, is enough to indicate that he pursues a highly individual creative path. While he has by no means yet realized the full implications of his materials and his idiom, all four of his latest works are resourceful, seriously wrought, and affecting in expression.

Much of his Near-Eastern heritage still clings to Mr. Hovhaness. Quite apart from east-of-the-Mediterranean cast of many of his melodies, his music seems to operate within a conception of time that is quite different from that underlying western music, and characteristically oriental in feeling. He does not share with western composers the general assumption that a movement or a whole piece should

necessarily proceed from its beginning through a dramatically climactic middle to a resolution or peroration at the end. Each composition seems like a fragment of timelessness; it begins as though it had always been in progress, and ultimately it stops abruptly and without preparation, as though it might have continued indefinitely if the composer had not arbitrarily willed it to stop. In all contemporary western art I have encountered with only one other artist this conception of a work of art as something arising out of eternity and progressing on into it—in some of the dance works of Martha Graham, notably Dark Meadow and Deaths and Entrances. If the listener (or, in the case of Miss Graham, the spectator) willingly lets himself be overcome by the illusion of timelessness, the experience can be both hypnotic and elevating.

On a more mundane technical level, Mr. Hovhaness' music warrants respect and attention. His purely diatonic, modal polyphony is used primarily to create sensations of texture, to which the various combinations of instrumental and vocal colors also contribute with ravishing effect. Though he uses strict devices of canonic imitation, and even fugal procedures, his lack of subservience to academic rules allows him to achieve a style that sounds a good deal like a fusion of Near-Eastern incantation with the half-improvisatory baroque keyboard idiom of the early seventeenth-century organ canzonas. It would be difficult to argue that Mr. Hovhaness' music sets forth either principles or practical blueprints that would be of much use to anyone except himself. But it is impossible, on the other hand, to charge him with the sensationalist's devotion to mere novelty and eccentricity, for the music bears too unmistakably the marks of beauty and genuineness. C. S.

Vienna Choir Boys Carnegie Hall, March 6

This was the farewell appearance of the Vienna Choir Boys on their first American tour since 1938. This group was, of course, a contemporary one, being made up of a picked ensemble chosen from many scholars at the famous Vienna school, the Konvikt, and allowed to tour after two years of training. Their program, under the vigorous and somewhat mannered direction of Felix Molzer, began with a group of religious songs and motets, which they sang with clarity, precision and a great variety in dynamic range and tonal color. They were heard to good advantage in these works by Vittoria, Scarlatti, Mozart, Verdi and Langstroth, and in a closing group of folk songs and works by Schumann, Brahms, and Johann Strauss. The centerpiece of the program, an operetta by Offenbach, sung in German as Herr und Madame Denis, was not as lightsome as it promised, for the boys were better singers than actors, and their qualities were best displayed in ensemble, rather than solo, capacities. The audience was large and indulgent, and a large portion of it obviously understood German, for there was a good deal of laughter in the right places during the operetta. Q. E.

Andres Segovia, Guitarist, Town Hall, March 6

Andres Segovia, who had appeared earlier this season as soloist with the Little Orchestra Society, gave his first solo recital of the season on this occasion. His program included four works that were dedicated to him, three of which were being played for the first time. The new pieces were Manuel Ponce's Allegro, Heitor Villa-Lobos' Study, and Gustave Samazeuilh's Serenata. Other composers represented were F. Torroba, whose Sonatine was also dedicated to

the guitarist, Paganini, Scarlatti, Bach, Haydn, and Mendelssohn.

The admirable arrangement of the program offered a sequence of works that served to make the most of the textural variety obtainable from the guitar. Mr. Segovia's mastery of his instrument is complete, and his playing on this occasion was up to his best standard. The audience was enthusiastic in its applause. J. H., Jr.

OTHER RECITALS

Fedora Aleman, soprano; Town Hall, Feb. 6.
Joana and Louise Leschin, duopianists; Carnegie Hall, Feb. 11.
Madelyn Clifford, pianist; Town Hall, Feb. 12.
Joan Rowland, pianist; Times Hall, Feb. 14.
Faya Kiseleva, soprano; Carnegie Recital Hall, Feb. 15.
Vehanoush Hovivian, violinist; Carnegie Recital Hall, Feb. 16.
Marian Gilden, soprano; Carnegie Recital Hall, Feb. 16.
Amelia Cardwell, soprano; Times Hall, Feb. 21.
Irma Lagler, soprano; Carl Fischer Hall, Feb. 21.
George Papavassilion, violinist; Times Hall, Feb. 22.
Margaret Williams, soprano; Times Hall, Feb. 24.
Vladimir Elin, baritone; Town Hall, Feb. 26.
John Feeney, tenor; Town Hall, Feb. 27.
Aristo Male Quartet; Times Hall, March 1.
Ruth Klingman, soprano; Carnegie Recital Hall, March 3.
Samuel Sanders, pianist; Times Hall, March 3.
Andrew Frierson, baritone; Carnegie Recital Hall, March 6.

National Music League Signs Six Young Artists

The addition of six young artists to its concert list was announced by the National Music League recently. The artists are James Wolfe, pianist; Irene Rosenberg, pianist; Esther Glazer, violinist; Warren Galjour, baritone; Sara Carter, soprano; and Helen Clayton, soprano. They were chosen following the league's annual auditions, which were judged by a professional panel that included Lillian Fuchs, Walter Hendl, Alice Howland, Frederick Jagel, Helen Jepson, Ira D. Hyskell, Rosina Lhevinne, Adele Marcus, Arthur Mendel, Nadia Reisenberg, Leon Rothier, Max Rudolph, Virgil Thomson, Leon Barzin, and Frank Sheridan.

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Curzon Soloist In Philadelphia

Ormandy Returns to Conduct
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PHILADELPHIA. — Clifford Curzon made his first appearances with the Philadelphia Orchestra on Feb. 18 and 19, before capacity audiences that managed to reach the Academy of Music in spite of a crippling strike that tied up every form of public transportation. He played Beethoven's Emperor Concerto with superb pianistic command and a rare clarity and power that revealed the full nobility of the work. In the same concert, Eugene Ormandy presented Arnold Schönberg's Theme and Variations in G minor for the first time in Philadelphia. Conservative Philadelphia concertgoers were deprived of the shudders in which it may have expected to indulge, since the Theme and Variations makes effective use of definite tonality, and is more easily understood than the composer's twelve-tone compositions. Hindemith's Mathis der Maler, in a fine reading, completed the program.

On Feb. 4 and 5, Mr. Ormandy was welcomed back from a midwinter engagement in Chicago. The conductor's own transcription of Bach's Passacaglia in C minor was followed by Brahms' Second Symphony. Menahem Pressler, pianist, was soloist in Chopin's F minor Concerto.

Alexander Hilsberg, the orchestra's associate conductor, made his last appearances as conductor this season on Jan. 28, 29, and 31, again demonstrating his ability and the individual stamp of his artistry. His program consisted of Beethoven's Overture to The Creatures of Prometheus, Sibelius' Second Symphony, and Stravinsky's Petrushka Suite. The week before, on Jan. 21 and 22, Mr. Hilsberg accompanied Nathan Milstein in a well-balanced performance of the Tchaikovsky Concerto. The purely orchestral items in the program were Mozart's Overture to Don Giovanni, and Samuel Barber's Symphony No. 2, which had been conducted by Mr. Hilsberg for the first time in Philadelphia at an anniversary concert of the Curtis Institute of Music on Jan. 6.

An ovation greeted the debut of Ernest Ansermet as guest conductor, on Jan. 14, 15, and 17. His conducting disclosed profound maturity, sensitivity, and breadth of perception. The program, which he also conducted in a New York concert of the Philadelphia Orchestra on Jan. 18, consisted of Mozart's Prague Symphony, Stravinsky's symphonic poem, The Song of the Nightingale, Fauré's incidental music to Pelléas et Mélisande, and Debussy's La Mer.

Mischa Elman, violinist, was soloist, with Mr. Hilsberg conducting, at a pension fund concert on Jan. 11, playing Lalo's Symphonie Espagnole with



LITTLE IVA BREAKS THE ICE

Dance comedienne Iva Kitchell's floral prop is not a violet, the state flower of Illinois, but Mrs. Lyman Dawson, vice-president of the Lincoln Civic Music Association, seems pleased just the same. Ken Goodrich, president of the local association, congratulates Miss Kitchell on her performance, while George Ohmens, treasurer, and Ruth Goodrich, secretary, wait in line for their turns at bat

warm and sensuous tone. Mr. Hilsberg also presented Tchaikovsky's Fifth Symphony, as well as the Air, from Bach's Third Suite, in memory of J. Herbert Tily, one of the original members of the orchestra board, and a prominent Philadelphia musician.

On Jan. 7 and 8, Hans Kindler, who was first cellist of the Philadelphia Orchestra before becoming conductor of the National Symphony in Washington, returned to conduct the orchestra after an absence of almost fourteen years. His program included three first Philadelphia performances—a Frescobaldi Toccata, transcribed by Mr. Kindler; Mozart's Symphony in A major, K. 186a, a fresh and spontaneous work written by the composer at the age of eighteen; and Philip Henry's impressionistic Pacific Nocturne, composed "during a period of enforced inactivity while on duty in the Pacific during the recent war." Brahms' Fourth Symphony was the concluding work.

The orchestra has offered its usual schedule of concerts for children and young people. Mr. Ormandy and Albert Brusilow shared the conducting assignment at the youth concert on Feb. 16. Mr. Brusilow, winner of second place in the Philadelphia Orchestra's contest for young conductors, gave a spirited performance of the Polovtsian Dances, from Borodin's Prince Igor. Mr. Ormandy conducted Rimsky-Korsakoff's Scheherazade, and the accompaniment for Harriet Serr, prize-winning young pianist, who played Beethoven's Emperor Concerto.

The youth concert on Jan. 12, conducted by Mr. Hilsberg, provided the world premiere of a ballet, Fable, danced by the Nadia Chilkovsky Dance Theatre Company, to a score by Serge Hovey. Elizabeth Walker, soprano, a member of the Dra Mu Opera Company, the only active Negro opera company in the United States, sang Divinites du Styx, from Gluck's Alceste, and Leise, leise, from Weber's Der Freischütz. Mr. Hilsberg conducted Tchaikovsky's Fifth Symphony.

At the children's concert on Feb. 19, conducted by Mr. Hilsberg, Donald Feder, thirteen-year-old pianist, played the first movement of the Khachaturian Concerto. The program was concluded by the Children's Dance Group of Ann Chris, who danced the Sailors' Dance, from Gliere's The Red Poppy. The all-Russian list otherwise included items by Glinka, Tchaikovsky, Prokofiev, and Khachaturian, and Five Russian Folk Songs, by Louis Gesensway, violinist of the Philadelphia Orchestra.

Young soloists in the children's concert on Jan. 13, which Mr. Hilsberg

also directed, were Robert Alan Dow, violinist, and Harriet Shirvan and Eloise Folk, pianists. Saint-Saëns' Carnival of Animals was illustrated, during the progress of the music, by the Philadelphia artist, Alfred Bendiner.

The Philadelphia Pops Orchestra, organized, supported and conducted by Max Leon, gave the first of three Sunday evening concerts on Feb. 6 in the Academy of Music. Composed in considerable measure of Philadelphia Orchestra players, this organization has found a place in Philadelphia, as the large audience demonstrated. Mildred Waronker Greenberg's Israel Rhapsody, a loose-knit but well orchestrated work inspired by the formation of the new state of Israel, was played for the first time. Frank Guarera, baritone, and Helen Colbert, soprano, sang Gershwin duets. The program also included Bizet's Second Suite for L'Arlesienne, and Strauss' Rosenkavalier Waltzes.

SIDNEY FOX

Opera and Ballet In Philadelphia

Svanholm Sings Lohengrin
With La Scala—Metropolitan
In Regular Performances

PHILADELPHIA. — The Metropolitan Opera presented Donizetti's L'Elisir d'Amore in the Academy of Music on Feb. 15. Giuseppe Antonicelli conducted, and the cast consisted of Bidu Sayao, Paula Lechner, Ferruccio Tagliavini, Salvatore Baccaloni, and Giuseppe Valdengo. A fortnight earlier, on Feb. 1, the company offered a memorable presentation of Siegfried, with a cast including Helen Traubel, Set Svanholm, John Garris, Joel Berglund, Gerhard Pechner, Lubomir Vichegonov, Margaret Harshaw, and Paula Lechner. Fritz Stiedry brought the orchestral score glowingly to life. On Jan. 18, Le Nozze di Figaro, with Fritz Busch conducting, enlisted the services of Eleanor Steber, Bidu Sayao, Jarmila Novotna, Italo Tajo, John Brownlee, Salvatore Baccaloni, and Anne Bollinger.

Departing from its traditional Italian repertory, the Philadelphia La Scala Opera Company gave Wagner's Lohengrin on Feb. 10, in the Academy of Music. Set Svanholm sang the title role, a part in which he has not been heard at the Metropolitan. The music seemed somewhat less advantageous to him than that of Siegfried, in which he had appeared with the Metropolitan ten days earlier, but he gave a highly commendable portrayal of the character. Irene Jessner, the

Elsa, was on the whole convincing, though she was inclined to overact. Rose Delmar, of Upper Darby, was a satisfying Ortrud. Her scenes with Miss Jessner and George Chapliski, the excellent Telramund, were among the evening's most enjoyable. Lubomir Vichegonov was the King Henry, and Michael Lurnec the Herald. Giuseppe Bamboschek proved to be an able Wagner conductor, and elicited fine playing from the orchestra in the preludes to the first and third acts.

Remaining within its usual orbit, the Philadelphia La Scala company presented Puccini's La Bohème on Jan. 24. Giuseppe Bamboschek made almost superhuman efforts to hold together a performance that sometimes threatened to fall apart. Nino Martini gave a rather unconvincing and cold characterization of Rodolfo. Carla Caputi, the Mimi, displayed a voice with a lovely upper register, but was not always accurate in her use of it. More satisfying were the performances of Cesare Bardelli, as Marcello; Wilfred Engelman, as Schaunard; and Geraldine Sloan, as Musetta. Others in the cast were Nino Ruisi, Lloyd Harris, Marie Dougherty, Walter Hayes, Warren Holland, and Andrea Canale.

The Ballet Russe de Monte Carlo appeared in Philadelphia on Feb. 2 and 7. On the first occasion all three ballets were new to Philadelphia—Pas de Quatre, the last act of Raymonda, and Quelques Fleurs. On Feb. 7, Leon Danielian's inability to appear caused the Blue Bird variation to be replaced by another pas de deux, danced by Alexandra Danilova and Frederic Franklin. The larger items in the program were Les Sylphides, Frankie and Johnny, and Le Beau Danube.

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Baltimore Hears Three Orchestras

**Kindler, Stewart Conduct—
Orchestra National Under
Munch Gives Concert**

BALTIMORE.—The first half of the Baltimore music season came to a triumphant close on Dec. 15, with a powerful performance of Beethoven's Ninth Symphony by the Baltimore Symphony, Reginald Stewart, conductor. Assisting soloists were Ellen Faull, soprano; Mary Davenport, contralto; Rudolph Petrak, tenor; Paul Matthen, bass-baritone; and the Peabody Chorus, Ifor Jones, director.

Baltimore seldom has an opportunity to hear this monumental work, and the ovation that a capacity house gave the entire group must have pleased all concerned. Each of the soloists gave a splendid account of himself, and the work of the chorus did credit to the fine training of Mr. Jones. The voices always sounded fresh, and the pitch and enunciation were excellent. Mr. Stewart and his group have never played better, the entire score being so well paced that the climax of the choral finale had a wonderfully dramatic impact.

The same high level of performance was maintained after intermission, in an eloquent reading of the Bach-Walton Suite, The Wise Virgins. The program closed with Vaughan Williams' Fantasia on Christmas Carols, in which Mr. Matthen and the Chorus joined the orchestra.

On Nov. 17, Austin Conradi, pianist, was heard with the orchestra in the Mozart A major Concerto. The program opened with Beethoven's Twelve Contradances, and closed with a warm and satisfying performance of Mahler's First Symphony. The first of two Sunday night popular-price concerts was an all-Wagner one, with Paul Matthen, bass-baritone, as soloist. Excerpts from Lohengrin, Die Walküre, Tannhäuser, Die Meistersinger, and Tristan und Isolde were heard. The second concert had a former Baltimorean as soloist—Leslie Frick, mezzo-soprano. Miss Frick was called back to the stage many times as a reward for her fine singing.

On Nov. 24, the Philadelphia Orchestra, Eugene Ormandy, conductor, played an all-Russian program here—Tchaikovsky's Serenade in C major, and Shostakovich's Ninth Symphony, both of which they played magnificently. William Kapell, pianist, joined them for the Kachaturian Concerto, and gave his finest Baltimore performance to date.

The National Symphony, Hans Kindler, conductor, played one of its best programs of the current season on Nov. 16. The concert began with the Couperin-Milhaud Overture to La Sultane, and Beethoven's Eighth Symphony and Kennan's Night Soliloquy followed. Blanche Thebom, mezzo-soprano, was soloist in a group of Wolf songs, and an aria from Liszt's Jeanne D'Arc au Bucher. Concluding was the Khachaturian Suite Masquerade. On Dec. 14, Mr. Kindler presented works by Gluck, and gave the audience a treat in the fine singing of Nell Tangeman, mezzo-soprano, and Harold Haugh, tenor, who appeared as soloists in Mahler's Das Lied von der Erde.

It has been many a year since Baltimore, over a period of weeks, has had programs that have maintained such a consistently high level of performance. One of the most electrifying concerts in the memory of local concert-goers was the concert of the Orchestra National of France, under Charles Munch. So vital were the Berlioz Symphonie Fantastique (it reminded one of the white heat of molten steel), and two Ravel compositions, that you could feel that you were hearing them for the first time.

GEORGE KENT BELLOWS

GIOVANNI ZENATELLO

Giovanni Zenatello, operatic tenor of a past generation, died at his New York home on Feb. 11, in his 73rd year. He was born in Verona on Feb. 22, 1876, and received his musical training at the conservatories in his native city and in Milan. His teachers, however, mistook the tessitura of his voice and trained him as a baritone, and it was in a baritone role that he made his stage debut, at the Teatro Mercadente in Naples in 1901. Two months later, the leading tenor having been taken ill just as a performance of Cavalleria Rusticana was to begin, Mr. Zenatello stepped in and sang the part of Turiddu with such success that he was engaged for La Scala and sang there for a number of seasons. He was the Pinkerton in the world premiere of Madame Butterfly, at La Scala in Milan on Feb. 17, 1904, with Rosina Storchio in the title role and Giuseppe de Luca as Sharpless. He sang with success at Covent Garden, in Malta, in Lisbon, and in both Brazil and Argentina.

His North American debut was made at the Manhattan Opera House on the opening night of its second season when he sang Enzo in La Gioconda, with Nordica, Cisneros, Ancona, Gerville-Réache and Adamo Didur, the latter two of whom were also making their first American appearances. He afterwards appeared there in many roles, and was particularly successful as Otello, which he sang to the Desdemona of Nellie Melba. He is said to have sung the role 300 times. He appeared with Hammerstein's organization until 1909, and then joined the Boston Opera Company, remaining with it until it was discontinued in 1914, when he became a member of the Chicago Opera. Besides Pinkerton, he created the leading tenor roles in the world premieres of Franchetti's The Daughter of Jorio, Giordano's Siberia, and Cilea's Gloria. He sang in most of the standard Italian repertoire, and in Faust, Manon, and The Damnation of Faust.

Funeral services were held on Feb. 18 at the Roman Catholic Church of Saint Paul. A daughter, Nina, survives. Mr. Zenatello's wife, Maria Gay, who was a member of the Metropolitan during the season of 1908-1909, died in 1943.

HANS STROHBACH

Hans Strohbach, stage director at various German opera houses, died in hospital in Frankfurt-am-Main on Jan. 14. He was 59 years old. Mr. Strohbach was first a landscape and portrait painter. He was stage director in Cologne for a number of years and, after World War I, in Dresden and Frankfurt.

WILBUR LUYSER

ROCKVILLE CENTRE, L. I.—Wilbur Luyster, teacher of sight singing, and a member of the faculty of the Metropolitan Opera School in the early years of the century, died at his home here on March 12, at the age of 77. He had maintained a studio in New York, and numbered members of the Metropolitan Opera among his pupils. His wife and a daughter survive.

SIR STANLEY MARCHANT

LONDON.—Sir Stanley Marchant, a member of the Royal Academy of Music, and formerly organist of St. Paul's Cathedral, died recently. Sir Stanley was a member of the Covent Garden Trust and a governor of the Old Vic company and the Sadler's Wells Ballet.

IVAN GOROKOFF, from 1918 to 1945 director of choral music at Smith College, died at his home in New Haven, Conn., on Jan. 24, at the age of 69. He was born in Russia, and came to this country in 1912.

Obituary

KATHERINE EVANS VON KLENNER

Baroness Katherine Evans von Klenner, founder and for many years president of the National Opera Club of America and president of The Woman's Press Club of America, from 1907 to 1917, died at her home in New York on Feb. 3. She was in her 90th year.

A native of Rochester, N. Y., she married, in 1895, the late Baron von Klenner, an Austrian diplomat. She had studied singing in Paris under Pauline Viardot-Garcia, and taught for many years in Chautauqua, N. Y. The object of the National Opera Club, founded in 1914, was to foster cheap opera, give little known works, and promote the use of the English language in operatic performances. Baroness von Klenner was also active in bringing forward American talent. On the 25th anniversary of the founding of the club, a marble bust of the baroness was placed in a corridor of the Waldorf-Astoria Hotel in recognition of her services to music.

ALEXANDER SAVINE

CHICAGO.—Alexander Savine, conductor, composer, singer, and teacher, died on Jan. 19 at the age of 67. Born in Belgrade, Mr. Savine studied music there and became an opera singer. Later turning to conducting, he acted as guest conductor of the Geneva Philharmonic, the London Symphony, and various other European orchestras, before coming to America. He taught singing at the Winnipeg Musical Academy, and later taught in New York and Chicago. His compositions include two operas—Xenia, and The Diplomat; and four symphonies. His wife, the former Lillian Blauvelt, a well-known operatic and concert soprano of a past generation, died here in August, 1945.

BORIS ASAFIEFF

Moscow.—Boris Asafieff, chairman of the Union of Soviet Composers, died here on Jan. 28. He was born in St. Petersburg (now Leningrad) on July 29, 1884, and studied under Rimsky-Korsakoff and Liadoff. His published works include a biography of Glinka, for which he received the Stalin prize of 100,000 rubles in 1948; the only biography in Russian of Stravinsky; My Life, written in Stalingrad during the siege, and published under the pen name of Igor Gleboff; and many articles and monographs. His compositions include one symphony and several ballet scores.

ROBERT EVATT

LONDON.—Robert Evatt, stage director, and a former member of the Savoy Opera Company, died on Jan. 16, at the age of 74. He was born in Warwickshire, and made his first London stage appearance, in a revival of Gilbert and Sullivan's The Gondoliers, in 1898. He also sang in a revival of Iolanthe, in The Rose of Persia, and in The Emerald Isle. He also appeared in light opera productions in New York. He later was in charge of productions at Daly's Theater and at George Edwards' Theater here. His last production was Friska, at the Prince of Wales Theater in 1925.

WALTER KIESEWETTER

Walter Kiewewetter, an organist, teacher of singing, and accompanist, died at his home in New York on Jan. 20. A pupil of the late Warren Hedden, he was at one time assistant organist at the Grace Episcopal Church, and was for sixty years organist at the Episcopal Church of the Mediator in the Bronx. He also had an extensive career as an accompanist. His wife, the former Eleanor McLellan, and two daughters survive.

JOAQUIN TURINA

MADRID.—Joaquin Turina, Spanish composer and pianist, died here on Jan. 14, at the age of 66. Born in Seville on Dec. 9, 1882, he studied music there, and also in this city, where he took piano lessons from Trago. He later went to Paris, where from 1905 to 1914, he studied with Vincent d'Indy at the Schola Cantorum, and also took piano lessons from Moritz Moszkowski.



Joaquin Turina

During his stay in Paris, he became identified with a circle of musicians that included Debussy, Ravel, Dukas, and Florent Schmitt.

On his return to Spain, in 1914, he took a prominent position in the nationalistic school that derived its inspiration chiefly from Spanish life and folk music. He was pianist of the Quinteto de Madrid, taught, and occasionally conducted opera and concert performances.

His works that have become especially popular in this country include Oración de Torero (for strings) and La Procesión del Rocio (for orchestra). He wrote four operas—Margot, Navidad, La Adultera Penitente, and El Jardin de Oriente. His other compositions include chamber music, orchestral pieces, piano pieces, and songs.

ATWATER KENT

HOLLYWOOD, CAL.—Atwater Kent, retired radio manufacturer and philanthropist, died on his estate, Capo di Monte, on March 4, in his 76th year. A native of Burlington, Vt., he attended the Worcester Polytechnic Institute.

Once embarked as a manufacturer of radios and other electrical and mechanical devices, he soon was turning out 6,000 radios daily and employing 12,000 men. The first Atwater Kent radio was put on the market in 1923. Three years later, the millionth set was turned out.

The Atwater Kent Hour, broadcast over NBC, was established by him and employed many of the world's most famous musicians. His first philanthropic venture was an outcome of this program, for he established the National Radio Auditions to discover unknown talent. Winners receive substantial prizes and tuition at leading schools of music. It was estimated that in 1927 Mr. Kent was paying \$10,000 weekly to support his programs. Discontinuing manufacturing in 1936, he sold part of his plant to the Government and the remainder to General Motors. He owned two elaborate estates in the East, one at Bar Harbor, Maine, and the other in Delaware County, Penna.

LINO MATTIOLI

CINCINNATI.—Lino Mattioli, a teacher of singing at the Cincinnati College of Music for sixty years until his retirement several years ago, died on Jan. 22 at the age of 95.

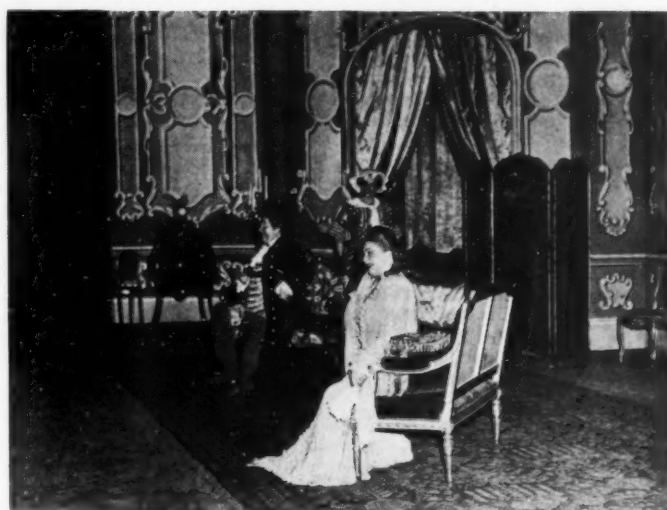
Born near Parma, Italy, he entered the conservatory there at the age of ten, and in four years had completed the eight-year course. He specialized in cello, and appeared as soloist with various Italian orchestras before going to India with an opera company. On his return, he became principal cellist at the Costanzi Theater in Rome. He came to this country in 1883, as first cellist with the Metropolitan Opera orchestra during the company's first season. The following year he came to Cincinnati with a touring company, and remained as a teacher.

San Antonio Gives Fifth Opera Festival

SAN ANTONIO

A GRAND opera festival, sponsored by the Symphony Society of San Antonio for the fifth year, maintained an electrifying excellence and brilliance throughout perfectly balanced performances of four operas, Feb. 12 through 20, at Municipal Auditorium. A record-breaking attendance has established annual grand opera for southwest Texas as a permanent feature. With leading stars, imported from the Metropolitan; a fine resident chorus, ably trained by Charles Stone; handsome costuming, appropriate and striking scenery designed by San Antonio scenic artists, Emile and Marcel Robin; authoritative stage direction under Anthony Spivanello; the full symphony orchestra, with Max Reiter to fuse all together, the venture was successful from its inception, and has developed and grown to be an important part of Texas cultural life.

For the convenience of out-of-town patrons from a radius of 500 miles, the operas were given at two Saturday night and two Sunday matinee performances, Feb. 12 and 13, and 19 and 20. The attendance reached its peak for the final matinee presentation of Lohengrin before an audience that lacked capacity (6,000) by less than a dozen seats. The opening Il Trovatore drew little short of 5,000. Der Rosenkavalier had its initial performance here at the first Sunday matinee. Because it was unfamiliar, attendance dropped to 4,000, leaving many hundreds to regret later their miscalculation, for this opera created unbounded



The first act of Der Rosenkavalier at the San Antonio Opera Festival; Jarmila Novotna as Octavian, Lorenzo Alvary as Ochs, and Irene Jessner as the Marschallin

enthusiasm. Because of the illness of Rose Bampton, the role of the Marschallin was sung by Irene Jessner, who came in by plane on short notice.

Despite no rehearsal with Miss Jessner, the performance was excellent. Jarmila Novotna was a perfect Octavian, and Uta Graf proved ideal as Sophie. Others who brought distinction to their roles were Lorenzo Alvary as Baron Ochs, Walter Olitzki as Faninal, Leslie Chabay as Valzacchi, Hertha Glatz as Annina, and Lloyd Harris as the Attorney and the Commissary of Police. David Lloyd won approval as the singer. George Tallone was the Major Domo and the Landlord and Joan Holcomb was the Blackamoor. This opera bestowed small parts on several members of the chorus—George Shroeders (the Hairdresser), Nancy Griffin, Claire Alice Conner, Jane Andrews, Lydia Andrews, Harold Greenlee, Ray Custer, Curtis Erspamer, Martha Collins, Malcolm Judson, Kenneth Trisch, Hulen Hill, Otto Ransleben, Herbert Hubrich, Herbert Surface, Sam Nigrelli, and Peter Rathman.

IL TROVATORE opened the season, introducing Kurt Baum in a superb portrayal of Manrico. Leonard Warren upheld his fine reputation as the Count di Luna. Suzy Morris, as Leonora, and Margaret Harshaw, as Azucena, made fine impressions. Lois Hunt, as Inez; Lorenzo Alvary, as Ferrando; Leslie Chabay, as Ruiz; and Sam Nigrelli, as the Old Gypsy, completed the cast.

La Bohème, given the second Saturday night, attracted 5,200 rapt listeners. Dorothy Kirsten was notably successful as Mimì; and Lois Hunt, as Musetta, was excellent vocally and dramatically. Jussi Björling, as Rodolfo, was heard here for the first time, and impressed all with the warmth and beauty of his voice. Mack Harrell won acclaim as Marcel, and Lubomir Vichogonov's Colline was well received. As Schaunard, John Tyers sang and acted well. Lloyd Harris, doubled as Benoit and Alcindoro.

Lohengrin was given a performance of great beauty, with Set Svanholm in the title role, Rose Bampton as Elsa, Walter Cassel as Frederick, and Astrid Varnay as Ortrud. Lubomir Vichogonov was the King, and John Tyers the Herald.

After each performance, the audience lingered to demonstrate its appreciation by curtain calls for the principals and demands for Mr. Reiter.

The tenth San Antonio Symphony concert, conducted by Max Reiter, was notably fine. Brahms' Fourth Symphony, Delius' The Walk to the Paradise Garden, and a group of Johann Strauss, Jr. pieces were in the list. As soloist, Julius Hegyi, Alfred Schade, Leopold LaFosse, and Frederic Kraus played the violin parts. Martial Singher, baritone, was soloist, singing arias by Gluck, Massenet, and Berlioz, and songs from Ravel's Don Quichotte à Dulcinée.

GENEVIEVE TUCKER

Neveu and Arrau San Antonio Soloists

SAN ANTONIO.—For the eighth concert of the season, on Jan. 22, the San Antonio Symphony, Max Reiter, conductor, presented a program that included Mendelssohn's Italian Symphony, Martucci's Notturmo, and three dances from Falla's Le Tricorne. Ginette Neveu, the soloist of the evening, was acclaimed for her playing of the Brahms Violin Concerto. She played an unaccompanied Bach Bourrée for an encore.

The concert on Jan. 29 gave San Antonio its first hearing of the Overture to Mozart's The Impresario. Claudio Arrau gave a profoundly satisfying account of Beethoven's C minor Concerto. Rimsky-Korsakoff's Scheherazade was the other work on the program.

On Jan. 31, the second program of the San Antonio Chamber Music Society was given at the San Pedro Playhouse. The Sorantin-Britt-Wagner Trio played Beethoven's Trio in C major, Op. 1, No. 3; Brahms' Trio in C major, Op. 101; and Schumann's Trio in D major, Op. 67.

At the fourth subscription event, Mr. Reiter gave this city its first hearing of Beethoven's Ninth Symphony. The performance, on Dec. 4, at Municipal Auditorium, was extremely impressive. An excellent chorus was rehearsed by Charles Stone. The soloists were Anne Bollinger, Eunice Alberts, Frederick Lechner and David Garen. Excerpts from Mendelssohn's music for A Midsummer Night's Dream opened the concert.

In the concert of Dec. 18, Don Gillis conducted a performance of his Symphony No. 7, Saga of a Prairie School. Clifford Curzon, pianist, stirred his audience to high enthusiasm in Beethoven's Emperor Concerto. Weber's Overture to Der Freischütz began the concert, and the Prelude and Love-Death from Wagner's Tristan and Isolde ended the program.

GENEVIEVE TUCKER

Max Reiter Conducts San Antonio Concerts

SAN ANTONIO.—The sixth subscription concert of the San Antonio Symphony season, on Jan. 8, presented Artur Schnabel as soloist in Rachmaninoff's Second Piano Concerto, with Max Reiter conducting. The program also contained Schumann's Rhenish Symphony and Strauss' Till Eulenspiegel. The seventh concert, on Jan. 15, included Brahms' Academic Festival Overture; Stravinsky's Fire Bird Suite; and Locatelli's Concerto in F major, for four violins and orchestra, in which Julius Hegyi, Alfred Schade, Leopold LaFosse, and Frederic Kraus played the violin parts. Martial Singher, baritone, was soloist, singing arias by Gluck, Massenet, and Berlioz, and songs from Ravel's Don Quichotte à Dulcinée.

Winifred Heidt, contralto, gave a recital on Jan. 13, in the Tuesday Musical Artist Series, and sang with distinction. The Vienna Choir Boys appeared on Jan. 10, in a concert presented by the Friends of Music.

GENEVIEVE TUCKER

Helen L. Weiss Foundation Offers Chamber Music Prize

PHILADELPHIA.—The Helen L. Weiss Foundation is holding a competition for composers up to 35 years of age, for a chamber music work lasting between ten and twenty minutes, and scored for any number of instruments up to eight. One or two voices may be included. Manuscripts should be signed with a nom de plume and accompanied by a sealed envelope containing the contestant's real name and address and return postage. The closing day for the contest is Sept. 1, 1949. First prize is \$200 and second prize \$50. The Helen L. Weiss Foundation is located at 2459 76th Ave., Philadelphia 38.

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Vienna Music Life Achieves Balance

By H. A. FIECHTNER

IN the past few months, Viennese musical life has become normalized in two respects. The sum total of performances, formerly too numerous, has been reduced to a healthy level, so that attendance has improved; and a balance has been struck between old and new music. At least one new work figures in nearly every program, and even the concerts of the Vienna Philharmonic do not constitute a complete exception to this rule.

In the opening Philharmonic concert, of which I wrote in an earlier report, Wilhelm Furtwängler conducted the orchestra in an all-Beethoven program. An important new work appeared upon Mr. Furtwängler's second program—the First Symphony of William Walton, by far the strongest of the British composer's works yet presented in Vienna. The reception of this concise and rhythmically interesting, though not always entirely original, symphony by the public and the critics offered a study in opposites. The audience in the Hall of the Musikverein remained extremely cool, and applauded weakly; the reviewers, on the other hand, spoke in thoroughly laudatory fashion. At this same concert, however, the public had its reward, for it heard once again, and played in wholly brilliant fashion, Tchaikovsky's Fifth Symphony, which is played at least three times every season.

In his next concert, Mr. Furtwängler offered two "novelties," which actually were no novelties at all—the Northland Rhapsody, by the Viennese impressionist, Joseph Marx, colorful but somewhat turgid music; and the recent Oboe Concerto, by Richard Strauss, played in brilliant fashion by the Philharmonic oboist, H. Kamesch. Call this music Apollonian or Arcadian, if you will, or call it, less respectfully, epigonal and empty—the applause, primarily intended for the aging composer, was friendly and effusive.

The last of Furtwängler's concerts was one of the climactic points of the season, though it was not played by the Philharmonic. The conductor led that Vienna Sym-

phony in Bruckner's Fourth Symphony; and with Wolfgang Schneiderhan as soloist, in the Brahms Violin Concerto. It is universally conceded that these two composers are, next to Beethoven, the real specialties of Furtwängler, and the concert was extraordinarily impressive. His interpretation of the Bruckner sympathy was especially interesting in that he emphasized less the Romantic than the symphonic element. In the Brahms, he accentuated the monumental structure and the romantic glow. Thus the two great Viennese masters, antipodal in their lifetime, now assumed kindred features.

THE German conductor, Eugen Jochum, enjoyed no great success. He offered two programs, one consisting of a rather unconvincing performance of Beethoven's Ninth Symphony, and the other, of somewhat undifferentiated presentations of Stravinsky's Firebird Suite, Tchaikovsky's Violin Concerto (played by W. Boskowsky, the concertmaster) and Strauss' Till Eulenspiegel. This last work we listen to at least five times a season, and soon we shall not be able to endure it at all.

A number of studio concerts have taken place, in which new music is given in what is termed a "studio performance" by the orchestra, since they are preceded by only a single rehearsal. For the regular concerts there are from three to five rehearsals. The program of the first studio concert, conducted by Alois Melichar, contained the Prelude to a Drama, by Franz Schreker; the first performance of a short Concerto by Gottfried von Einem, Viennese composer of Dantons Tod; and Prokofiev's familiar Peter and the Wolf.

The list of Tchaikovsky performances was augmented by Herbert von Karajan, who, after, an unfortunate rendering of Debussy's La Mer—for which he lacks the requisite lightness and sensitivity—provided a magnificent one of the Pathétique. Here was a convincing affinity between composer and conductor, from which resulted great technical brilliance, striking effects, and polished musicianship.

Into this contest of Tchaikovsky conductors, Erich Kleiber stepped with the Fourth Symphony. He gave an interpretation of great clarity and big, romantic sweep. He also played, with much finish, Haydn's Surprise Symphony, and brought us a quasi-novelty in the Overture to Handel's Berenice, the larghetto of which might be played by the side of the famous Largo, from Xerxes.

Two Beethoven interpretations should be mentioned, though the conductors who directed them do not rank as famous Beethoven exponents. Karl Böhm conducted the Eroica with the Vienna Symphony, following the brief Orchestra Music No. 1, by von Einem, and Mendelssohn's Violin Concerto. The Swiss conductor, Hans Munch, from Basle, led the Second Leonore Overture and the Fifth Symphony. Both Mr. Munch and his soloist in the Emperor Concerto,

the Budapest pianist, Annie Fischer, enjoyed a pleasant succès d'estime.

ASIDE from these major concerts, the schedule of the Chamber Orchestra of the Konzerthaus Society has provided a number of highly interesting programs and well prepared performances. In contrast to the usual run of Viennese programs, preponderantly filled with nineteenth century works, Litschauer and his orchestra devote themselves almost exclusively to pre-classical and twentieth-century music.

Recently we heard a Concerto, for viola d'amore, guitar and orchestra, by Vivaldi; the E flat Piano Concerto of Mozart; and a contemporary work that won particular favor—the Violin Concerto, Op. 36, No. 3 (Kammermusik No.

4), by Paul Hindemith. The success of the Hindemith concerto resulted in considerable measure from the brilliant technical and musical interpretation of the violinist, Edith Bertschinger. Among the native and foreign violinists now familiar to Vienna, no other artist more fully combines the qualities of musicianship and intelligence demanded by this work.

The first half of the music season concluded with two traditional concerts of light music, dedicated to the special genius of Vienna. The New Year's concert of the Philharmonic, conducted by Clemens Krauss, consisted of waltzes and other dances by Johann and Josef Strauss.

The Vienna Symphony, under Karl Böhm, brought, in addition to Strauss waltzes, the first hearing of the complete Rosenkavalier Suite, by Richard Strauss. We had heard the first part in 1946; the second half was introduced on this occasion.

Mozart, Bruckner Works Found

By H. A. FIECHTNER

IN the archives of the Maria Geburt Church, on the Rennweg, the organist recently found a Mozart Mass in C, for mixed choir, orchestra and organ. The description of the mass is found only on the cover of the score. The parts—like all other manuscripts in this archive—are without the name of the composer; but that parts and full score belong together is to be presumed from the fact that all carry the same archive number.

The newly discovered mass is, essentially, a Missa brevis, certain of whose movements (particularly those with organ solo) are rather more broadly developed. The orchestral part consists of string quintet, with divided violins (a peculiarity frequently observed in Mozart's early works) two trumpets, and kettledrums. Four woodwind parts would seem to be an addition from a later period. The vocal and organ writing exhibits characteristic Mozartean features. The average hearer might at first take the organ solo passages, which are closely allied to the vocal solos, for early Mozart piano sonatas. The choral parts are almost consistently homophonic, and are often of a child-like simplicity and grace. With all their simplicity, they still disclose that secular festive character which indicate that, in their masses, Mozart and Haydn were both children of their time. However, we also find passages that instinctively strike us because they show a profound grasp and deep understanding of the text of the mass.

The Benedictus is marked by a folksong-like simplicity and inwardness. Many parallels the well-known Mozart masses are easily recognized. The beginning of the Kyrie is reminiscent of the Coronation Mass. The frequent repetition of the word, credo, recalls the Credo Mass. The reiteration of one word, non, in the non erit finis passage can be found in many Mozart masses. It is possible that in this early work there may be found ideas and elements that the

composer recalled and employed in later works.

The question arises which of the lost Mozart masses this one may be. When one reflects that this composition was discovered in that one-time Orphan Asylum Church—for the consecration of which, on Dec. 7, 1768, it is known that the 12-year-old Mozart composed his first mass—the thought comes that we may have before us the long sought Orphan Asylum Mass which the boy Mozart himself conducted before the imperial court at the present Maria Geburt Church. Possibly the mass that the composer wrote for the asylum was left there without Mozart having made a copy of it. This might logically be assumed from the place of its discovery. Its first performance, shortly before Christmas, which was attended by numerous important figures from Viennese music circles, helped confirm the impression that the work was indisputably a Mozart composition.

ANOTHER recent discovery was an unknown work by Anton Bruckner. The Viennese composer, Heinrich Tschuppik, inherited a bundle of letters and music from a relative who died in 1935 in Baden near Vienna, but for reasons of piety left them untouched. When the air attacks on Vienna began in 1944 he glanced through them hurriedly and found a Bruckner score, copied out by Rudolf Kryzanowski, and dated 1876. Tschuppik removed it to a place of safety in the remote provinces. Some time afterwards, he returned there and, at leisure, examined the orchestral score of 49 pages, made a piano reduction of it, and brought it to the attention of the Zürich conductor and Bruckner specialist, Volkmar Andrae. The latter plans to give it a world premiere with the Vienna Philharmonic, and to include it in the program of the next Swiss Bruckner Festival. Doubtless this symphonic piece, entitled Festival Prelude, found 72 years after its composition and 52 years after the composer's death, will stir the interest of the musical world.



Wilhelm Furtwängler



A silhouette of Beethoven, made in 1786, when the composer was sixteen

By HERBERT F. PEYSER

ASK anyone but a handful of specialists how many piano concertos Beethoven wrote and the answer will be "Five." Then inquire how many of them are in E flat and the reply is as good as certain to be "One."

Both answers are wrong. Actually, the E flat concerto that everybody knows as the Emperor Concerto, and which concludes the familiar series, is not the fifth, but the sixth. Nor is this lavish and sumptuous masterpiece the only piano concerto Beethoven composed in that key. There is another, smaller in scale and naive in character (barring a few engrossing traits whose unusual interest stems mainly from the effect of hindsight), which opens the set the Emperor crowns. It would be an error to assume that this particular E flat concerto has slumbered unsuspected, let alone unmentioned. But the great run of music lovers knows nothing about it, while pianists and conductors are for the most part equally uninformed. It has taken almost till now to bring the work into the open. And the merit for doing so belongs to the gifted pianist, Orazio Frugoni, who last summer played it in France with the Pro Musica Orchestra, conducted by Paul Paray, and who plans to perform it next season in New York with the Little Orchestra, under Thomas Scherman. The Polydor recording company must also come in for a sizable share of gratitude. Thanks to it, the Frugoni-Paray performance has been recorded and the "little" E flat Concerto, lifted out of the sphere of musicological speculation is now available for study.

BEETHOVEN wrote the concerto in 1784, which is to say when he was fourteen. He himself thought he was only twelve at the time (and he continued to believe it long afterwards, for he was misled by his father's action in lopping two years off his real age in an effort to publicize him as a prodigy like the child Mozart). Presumably he played it at the Bonn Court, and perhaps elsewhere; even if he did not become another Mozartean *Wunderkind*, he had developed a more than respectable piano technique, as the solo writing in this

youthful work makes clear. It parades a quantity of virtuoso features, including runs, trills, arpeggios, octaves, broken chords and scales in thirds, not to mention certain pianistic flourishes that seem to anticipate elements of the later Beethoven. Doubtless the composer took the boyish concerto with him to Vienna. It was shelved when he outgrew it, and, it may be supposed, particularly when he came to realize how it was dwarfed by those of Mozart. Then the manuscript passed from sight and memory, not to be so much as mentioned until it was cited in a catalogue of autographs and sketches sold at public auction on Nov. 5, 1827—a catalogue reproduced, together with the inventory of Beethoven's estate, in a book about the composer by Ignaz Ritter von Seyfried, and published in 1832 by Tobias Haslinger. Rubric IV of the auction catalogue lists "Posthumous, incomplete and still not engraved original manuscripts written in his own hand by Ludwig van Beethoven," with item 171 specifying "two complete manuscripts from the composer's twelfth year—a fugue and a concerto for pianoforte." It may be mentioned at this point that the composer later transplanted one striking chromatic phrase from this concerto to the C minor Trio, Op. 1, No. 3—the very one that the well-meaning Haydn, shocked by its boldness, had counselled Beethoven not to publish.

For these and a quantity of other facts relating to the early E flat Concerto I am indebted to my esteemed friend, Joseph Braunstein, author of the epoch-making monograph on the Leonore Overtures. He has summed up his researches relating to the concerto in a letter that deserves to be printed to the last comma, were it not that it runs to prohibitive lengths. I shall allow myself the privilege of quoting from it liberally in the ensuing paragraphs, the more so as Mr. Braunstein has manifestly studied every scrap of available evidence bearing, directly or indirectly on the work with which we are dealing.

AN English edition of Seyfried's book, *Beethovens Studien im General bass, Kontrapunkt und Kompositionslehre*, came out in 1853, and a second German edition was issued twelve years later. It was only natural, therefore, that Thayer should have been aware that the concerto existed. He listed it as No. 7 in his *Chronologisches Verzeichnis der Werke Beethovens*, dated 1865. Thayer gave the date of composition as "about 1784." The manuscript was in the possession of the Artaria family (which had inherited it from Domenico Artaria, senior chief of the famous publishing firm, a business friend of Beethoven's, and a collector who had bought numerous autographs of masters, including Haydn and Schubert). The early Beethoven concerto remained in the keeping of the Artarias firm until 1890.

Singularly enough, though musi-

cians and scholars without number saw the treasures of the Artaria Collection, nobody seems to have taken the smallest interest in this particular curio. "It is strange," reflects Mr. Braunstein, "that even Gustav Nottebohm, who was thoroughly familiar with the collection (since he began his investigations of the sketchbooks and prepared his *Thematisches Verzeichnis* there) did not feel stimulated to write an essay about the concerto." If Nottebohm did not mention it in his *Thematic Catalogue* this was due to the circumstance that he listed only the published works, though one might assume that the relic would have aroused his interest."

It was the late Guido Adler who drew the attention of scholars to the early E flat Concerto—and this in a roundabout way. In Prague, he had come across a concerto movement in D major for piano and orchestra and published it in the *Vierteljahrsschrift für Musikwissenschaft*, in 1888, maintaining that it was a link bridging the gap from the early E flat Concerto to the one in B flat, Op. 19. Adler lived to see himself hopelessly confuted. The D major movement, though printed in a supplemental volume added later to the Collected Edition, turned out to be the first section of a piano concerto by Johann Josef Rösler (1771-1813), composed in 1802 and published in 1826 by Johann André, at Offenbach-am-Main. This movement was discussed by Hans Engel, author of a highly important study, *The Development of the German Piano Concerto from Mozart to Liszt*, which appeared in 1925. Engel also contributed to the second volume of the *Neues Beethoven Jahrbuch*, of the same year, an essay entitled *Der angeblich Beethovensche Klavierkonzertsatz* (the alleged Beethoven piano concerto movement). He likewise treated the early Beethoven Concerto in his *Entwicklung des Klavier Konzerts*, as had Hermann Deiters, a quarter of a century earlier, in the second volume of the Thayer biography. "It seems significant," declares Mr. Braunstein, "that Hugo Riemann did not consider it necessary to alter these paragraphs in the third edition, of 1917." Still another who studied the Concerto was Ludwig Schiedermair, in *Der Junge Beethoven*.

A FORMAL analysis of the work is included in the Braunstein letter. This authority has counted 130 bars in the exposition of the first movement, 55 in the development and 78 in the recapitulation—a total of 263 measures, with 98 bars of orchestral tutti and 165 in the solo part. The second movement (a *Larghetto* in B flat, in A-B-A form) numbers 84 bars (38 tutti, 46 solo), while the third (*Allegretto*) is a rondo of 281 measures (44 tutti, 237 solo), with a simple, practically unvaried main subject that recurs at least five times, and a contrasting episode in E flat minor. "Young Beethoven

tackles, in the third movement, the difficult task of combining the rondo form with the sonata pattern," says Mr. Braunstein; "the formal structure is A-B-A-C-A-D-A. Thus we observe four different ideas. The main idea is stated by the solo instrument, a common practice that Beethoven retained in all concertos except the one in G major. B represents the second theme within the sonata form. . . . It is, however, not used for the purpose of thematic elaboration; it comes and goes. C constitutes the most important element of contrast, rhythmically and harmonically. It is in E flat minor, and anticipates the E minor episode in the Violin Romance in G, Op. 40. D reveals a striking irregularity, inasmuch as the boy Beethoven introduces a new idea as second theme into the recapitulation and not, as customary, in the tonic but once again in the dominant key of B flat."

THE concerto of 1784, as recorded and printed today is a reconstruction; indeed, to some extent a "recomposition." For what was preserved is neither a full orchestral score nor a set of orchestral parts, but a copy of the piano part with a quantity of ritournelles and interludes written in at different points, though not carried out at length. Corrections made in Beethoven's own hand as well as the title at the beginning of the work ("Un Concert/pour le clavicin ou Forte-piano/Composé par/Louis van Beethoven/agé de douze ans") settled all doubts as to the authenticity of the concerto. Under the circumstances, it became necessary to supply the full orchestral portion as well as to complete the cadenzas, which were in a fragmentary state. This labor was undertaken by the musicologist, Willy Hess, a resident of Switzerland, who must not be confused with the late violinist, Willy Hess, formerly with the Boston Symphony. Professor Hess based the composition of the accompaniments on the portions cued into the surviving copy and the themes of the piano part. He piously respected several cuts that Beethoven had made in the score, and supplied a few other bars here and there whose omission was obviously the result of oversight. The orchestral requirements—two flutes, two horns and strings—offered no problem for they were specified in the piano part. Professor Hess worked backward, so to speak, from the tutti indicated and obtained rather more specific hints from the closing one which follows the cadenza. He began his reconstruction with the third movement, partly in collaboration with the Zürich pianist, Walter Frey, who gave the first performance of the reclaimed Rondo over the Oslo Radio on Nov. 6, 1934, repeating it in Norrköping a few days later. It seemed questionable, however, if the movement was vital enough in its own right to sustain interest out-

(Continued on page 50)

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Music Schools and Teachers**Morel, Schubart Get
New Juilliard Posts**

Jean Morel and Mark Schubart have been appointed to new positions on the faculty of the Juilliard School of Music, it was announced recently by William Schuman, president of the school. Mr. Morel will become head of the orchestra department; and Mr. Schubart, who is the school's director of public activities, will become dean.

A conductor of the New York City Opera Company, Mr. Morel has previously appeared at the school as the conductor of the final concert in the Festival of Contemporary French Music last December. His new duties, which he will assume in September, will include conducting concerts, teaching, and organizing the various orchestral groups at the school.

Mr. Schubart, who will assume his position with the beginning of the 1949-50 academic year, has been a member of the Juilliard organization since 1946. Before that appointment, he served on the music staffs of the New York Times and of PM.

At the same time, Mr. Schuman announced that Robert Shaw, director of choral music at Juilliard, had been given a leave of absence, and that Robert Hufstader, director of the summer school, extension, and preparatory divisions, had assumed his duties.

Other appointments announced were those of Frederick Prausnitz as assistant dean, and of Harry L. Robin as concert manager.

**Academy of the West
Names Summer Faculty**

SANTA BARBARA, Cal.—The Music Academy of the West recently announced the appointment of ten faculty members for its third summer session, which will open July 11 and continue for eight weeks. Darius Milhaud, honorary director of the academy, will head the composition department. Roman Totenberg, violinist; Jascha Veissi, violist; and Joseph Schuster, cellist, will collaborate in the string instrument and chamber music departments. Richard Lert will teach conducting and coach vocal music. Richard Bonelli, baritone, will teach voice. Judith Litante will coach modern repertory. Soulima Stravinsky and Mildred Couper will be in charge of the piano department. Richard Hale and Madeleine Milhaud will direct activities of the stagecraft department, which is included for the first time to the academy's curriculum.

**New School Forms
Own Booking Association**

PHILADELPHIA.—Max Aronoff, director of the New School of Music, recently announced the formation of the New Concert Association, which is currently booking for the 1949-50 season for the New Chamber Orchestra of Philadelphia, the Curtis String Quartet, the Philadelphia Trio, and several individual artists. The Philadelphia Trio, a recently formed ensemble, consists of Vladimir Sokoloff, pianist; Jascha Brodsky, violinist; and Orlando Cole, cellist. Mr. Brodsky and Mr. Cole are members of the Curtis String Quartet.

**May Etts Holds Classes
For Teachers' Association**

BURLINGTON, N. C.—May Etts, teaching associate of Guy Maier, conducted classes for the piano teachers of Burlington in a day-long session on Jan. 15, at the Southern Music Studios. The classes were under the sponsorship of the North Carolina Piano Teachers' Association.

**Mannes School Gives
Mozart's Don Giovanni**

Two performances of Mozart's Don Giovanni, on Feb. 18 and 19, were given by the Mannes School of Music at the Hunter Playhouse by casts composed chiefly of students, and a school orchestra under Carl Bamberger. Ralph Herbert was stage director of a production that had many excellent points. The performances as a whole were creditable, and, in some instances, excellent. The title role was sung by Robert Trehy on Friday, Andrew White on Saturday; Francis Monachino was Leporello on Friday; Nathaniel Frey on Saturday. The remainder of the cast was the same for both performances: Biruta Ramoska as Donna Elvira, Gladys Kuchta as Donna Anna, Molly Starkman as Zerlina, David Garen as Don Ottavio, Melvin Held as the Commandant, and Earl Redding as Masetto.

Particularly interesting were the sets, which had been designed by Richard Rychtarik, former stage director at the Metropolitan Opera, now art director of CBS television. Employing a fixed triplicate arch, Mr. Rychtarik had painted slides to be projected on each of the three panels from behind the scenes, affording quick changes and great variety. Three projection machines were used, one for each arch. The scenes were imaginative and beautiful in color, with a stained-glass quality made possible by the medium. They served to show how one perennial problem in this opera's mounting may be solved.

Q. E.

**René Frank Awarded
Ernest Bloch Prize**

The fifth annual Ernest Bloch award was given to René Frank, faculty member of Pikesville College, Pikesville, Ky., for his choral work for women's voices, The Spite of Michael. Honorable mention went to Hugh F. MacColl, of Providence, R. I., for his Psalm 114. The board of judges for the award, established in 1944 by the United Temple Chorus of Long Island, included Isadore Freed, Otto Luening, Gustave Reese, and Lazare Saminsky. The benefits from the award included a first prize of \$150 and publication of the winning work by Carl Fischer, Inc.

**Toronto Conservatory
To Stage Gianni Schicchi**

TORONTO.—The first local performance of Puccini's one-act comic opera, Gianni Schicchi, will be given by the opera department of the Royal Conservatory in Hart House Theater on March 31, in the second of two evenings of operatic excerpts. The first program, on March 30, will consist of selections from Manon, Fidelio, and Madama Butterfly.

**Angela Weschler Pupils
Give Program of Piano Music**

On Jan. 27, the New York College of Music presented pupils and artist pupils of Angela Weschler in a program of piano music in Carnegie Recital Hall. Those participating included Felice Takajian, Marian Eisen, Marilyn Schiller, Marta Fassel, and Charles Ragusa.

**New England Conservatory
Announces Mayes Appointment**

BOSTON.—Harrison Keller, director of the New England Conservatory, has announced the appointment of Samuel Mayes, first cellist of the Boston Symphony, to the faculty of the school.

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Manhattan School Marks Anniversary

The thirtieth anniversary concert of the Manhattan School of Music, Janet D. Schenk, director, was presented Feb. 22 in Hubbard Auditorium as part of the American Music Festival. Harris Denziger conducted the school orchestra, and Hugh Ross conducted the chorus.

The orchestra played Riegger's Third Symphony, and Vera Franceschi, pianist, was soloist in MacDowell's Concerto No. 2, in D minor. A madrigal group sang Charles Strouse's Captain Kidd, and selections from Ross Finney's Spherical Madrigals. The women's chorus sang David Diamond's Young Joseph, and an a cappella chorus of mixed voices sang Peter Mennin's Three Chinese Pieces. Lois McCauley, soprano, sang two songs by Vittorio Giannini.

Caroline Beeson Fry Begins Summer Vocal Courses

WHITE PLAINS, N. Y.—Plans for the summer season of the White Plains studio of Caroline Beeson Fry has been announced. Courses this year will include song interpretation classes for advanced students in lieder singing and French and Italian repertoire. In addition to these classes the curricula will consist of courses in Russian, Scandinavian and English songs by Mrs. Fry; opera classes by Matthew Faruggio; classes in fundamentals of movement and gesture by Priscilla Kelley; a teacher's clinic and classes in musicianship with Priscilla B. Larrabee. The season will begin June 15 and end July 27.

Queena Mario Workshop Presents Two Opera Programs

Members of the Queena Mario Opera Workshop recently presented two evenings of opera at the Barbizon Plaza. Portions of Halévy's La Juive, Verdi's Otello, Massenet's Manon, and the prison scene from Gounod's Faust made up the first program. The second program consisted of selections from Lakmé, Pagliacci, and The Tales of Hoffmann. Sam Morgenstern conducted.

Eisenberg Plays Concert At New York College of Music

Maurice Eisenberg, cellist, gave a final recital in this country at the New York College of Music on Feb. 16 before embarking on a European tour. His program included works by Beethoven, Boccherini, Bach, Schumann, Stravinsky, Hindemith, Turina, and Sarasate.

McCauley Resigns Rhode Island Post

PROVIDENCE, R. I.—Lee C. McCauley, head of the department of music at Rhode Island State College, has resigned, and Arnold V. Clair has been named acting head. Ruth Tripp, Providence pianist, composer, and critic has been added to the staff. A. R. C.

Laszlo Halasz Guest Speaker At Singing Teachers Meeting

Laszlo Halasz, artistic and musical director of the New York City Opera Company, was guest speaker at the regular meeting of the New York Singing Teachers' Association, on Jan. 18 at Carl Fischer Concert Hall.

Sona Kara Sings Marguerite in Faust

Gounod's Faust was presented at the Master Theater on Feb. 2 under the direction of Armando Agnini. The Marguerite was Sona Kara, soprano, a pupil of Zenka Stayna.

Flying Dutchman Staged at Peabody

BALTIMORE.—Wagner's The Flying Dutchman was given three times by the Peabody Opera Company (of the Peabody Institute) on March 8, 11, and 12. The first of these performances was presented for the delegates attending the regional convention of the Music Educators' National Association. The opera was produced by Ernest Lert, and conducted by LeRoy F. Evans. The role of Senta was sung by Erma Wolf Ihrie; that of the Dutchman, alternately by Edward Gombos and Wilbur Nelson, Jr.

Gleisinger Students Make Concert Appearances

Students at the Gertrude H. Gleisinger Studio have made a number of appearances recently. Ann White, contralto, has completed a concert tour of southern colleges, and has appeared in a recital in Westchester. Martha Gerson, soprano, sang in the Hollywood Bowl; and a vocal trio—Marion Longo and Rita Colby, soprano; and Margaret Baxter, mezzo-soprano sang at the Inaugural Ball in Washington. Others who have appeared in concerts or recitals recently are Harry Post, tenor; Shirley Noel, mezzo-soprano; John Baldwin, bass; Elaine Hall, soprano; and Lucille V. Acampora, soprano.

Roxas Pupils Fill Varied Engagements

Students of Emilio Roxas are increasing their activities. Vincent Peluso, tenor, has been in the cast of Brigadoon since last September, and is now with that company on tour. Richard Monti, tenor, recently heard as soloist with the International Symphony under Ferruccio Burco, is now under contract to Columbia Recording Company for a special release of Mr. Roxas' latest song, Mottinata, published by G. Ricordi. Ernest Meringer, tenor, appeared in recital in Carnegie Recital Hall on March 11. William Pirigyi, 19-year old tenor, gave a recital in Plainfield, N. J., on Feb. 26.

Roubakine Appointed To Toronto Piano Faculty

TORONTO.—Boris Roubakine has been appointed to the piano faculty of the Royal Conservatory of Music. Mr. Roubakine received his training in Lausanne, Switzerland, and in Paris. From 1939 to 1946 he toured with Eronislaw Huberman, violinist, and recently has made solo appearances in South America and New York.

Cincinnati Conservatory Honors Mendelssohn at Festival

CINCINNATI.—The observance of the 140th anniversary of the birth of Felix Mendelssohn provided the theme for the fourth annual music festival of the Cincinnati Conservatory of Music; the celebration began on March 7 and ended on March 9.

Artist Pupil Program By Leshitzky Association

The Leshitzky Association of America presented its second artists-pupil recital of the season on Feb. 27 at the home of Mrs. Arcadia C. Zales. Artists studying under Artur Schnabel, Paul Wittgenstein, Marie Schneider-Stack, Avis Bliven, and Mrs. Walter Golde were heard.

La Forge-Berumen Students In Musicians Club Concert

Rosa Canario and Nenita Escandón, both students at the Frank La Forge and Ernesto Berumen studio gave a recital for the Musicians Club at the Plaza recently.

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St. Louis Symphony Has Busy Schedule

**Munch Is Guest Conductor—
Glenn, List and Stern Among
City's Visitors**

ST. LOUIS.—The scheduled program for the eighth pair of symphony concerts, Dec. 4 and 5, was completely upset at the last moment by the sudden illness of Martial Singher, which necessitated a quick rearrangement on the part of Vladimir Golschmann. However, the orchestra responded nobly in performing a revised program which contained Vitali's Chaconne; Mozart's Haffner Symphony; three excerpts from Berlioz's The Damnation of Faust; Ravel's Alborado del Gracioso; and the Dance of the Seven Veils from Strauss' Salome. Florence Quartararo, soprano, the other scheduled soloist, sang arias from Boito's Mefistofele and Mozart's The Marriage of Figaro, as well as a group of songs with piano accompaniment.

As the only guest conductor of the season, Charles Munch presided on the podium for the ninth pair of symphony concerts on Dec. 10 and 11. His authority over the orchestra was evident in the superlative manner in which they played a program that included the Handel-Harty Water Music Suite; Mendelssohn's Fifth Symphony; Debussy's La Mer; and Dukas' The Sorcerer's Apprentice. He was accorded a hearty reception.

In Mr. Golschmann's absence, Harry Farberman conducted the concerts of Dec. 18 and 19. He opened the program with the Overture to Beethoven's Prometheus. Mozart's Symphony in C major, K.388, was played with careful attention to detail, and was followed by Kodaly's Dances from Galanta. The soloist was Arturo Michelangeli, pianist, whose performance of Schumann's A minor Concerto left no doubt as to his ability. His encores, by Scarlatti and Chopin, were played with charm and great delicacy.

The eleventh pair of concerts, Dec. 23 and 25, with Mr. Farberman conducting, afforded a first hearing of Shostakovich's Ninth Symphony. The performance showed good preparation, and it was rewarded with appreciative applause at both concerts, though the audiences were relatively small. The Overture to Humperdinck's Hansel and Gretel had appropriate Christmas spirit. Copland's A Lincoln Portrait, with Charles Galloway as narrator, was given a dynamic reading; and the concert closed with Strauss' Till Eulenspiegel.

Mr. Golschmann returned for the concerts of Jan. 1 and 2. Carroll Glenn, violinist, and Eugene List, pianist, were the soloists. Miss Glenn gave us our first hearing of Khachaturian's Violin Concerto.

The work is pleasing, and its highly technical construction was clearly articulated by Miss Glenn. Mr. List's performance of Tchaikovsky's First Piano Concerto was equally enjoyable. It had authority and an abundance of technical virtuosity. Glinka's overture to Russian and Ludmilla, and the Prelude to Moussorgsky's Khovanchina completed the program. Mr. Golschmann provided superb accompaniments for the soloists.

The Civic Music League presented Isaac Stern, violinist, at Kiel Opera House on Dec. 7. A capacity audience was stirred by his playing of sonatas by Mozart and Franck, the Bach Chaconne, and a miscellaneous group. Artur Balsam was a capable assistant at the piano.

The third Pop concert on Dec. 12, Mr. Farberman conducting, was an enjoyable affair throughout. The soloist was Dorothy Eustis, who made an excellent impression with her playing of the Grieg Piano Concerto. Orchestral works included compositions by Cop-

land, Mendelssohn, Pierné, Carmichael, and Borodin.

The largest Pop audience of the season so far turned out for the concert of Dec. 29. Mr. Farberman arranged a delightful program containing the Overture to Humperdinck's Hansel and Gretel; Prokofiev's Peter and The Wolf, with Charles Galloway giving a fine narration; The Nutcracker Suite; and two movements of a concerto, played by Gerald Tarack, a member of the orchestra's violin section.

The Friends of Music presented the St. Louis String Quartet in a program at the Wednesday Club Auditorium on Nov. 30. Mozart's Clarinet Quintet in A major, with David Politzer as soloist; Arthur Foote's Nocturne for Flute and Quartet, with Albert Tipton as soloist; and a piano trio, with Edith Schiller at the piano, made an evening of much interest to chamber music enthusiasts.

The Christmas concert of the Civic Chorus, assisted by the Philharmonic Orchestra, both under the baton of Gerhard Schroth, took place on Dec. 16 in Kiel Opera House before a large audience. The work of both organizations in presenting a program of unhackneyed holiday music was rewarded with prolonged, enthusiastic applause. It was well earned, for Mr. Schroth had full command of his forces. Soloists, chosen from the choir, were entirely adequate.

HERBERT W. COST

Golschmann Leads St. Louis Programs

**Rabushka, Brailowsky, Neveu
and Tipton Soloists with
St. Louis Symphony**

ST. LOUIS.—The fifth pair of St. Louis Symphony concerts, on Nov. 12 and 13, showed the orchestra in fine form, introducing David Diamond's Rounds for String Orchestra. In this delightful work, Vladimir Golschmann found a fine medium through which to exhibit the fluent and precise response of his string sections. The other orchestral offering was the Shostakovich Fifth Symphony, which received a compelling performance. The soloist was Joseph Rabushka, violinist, formerly of St. Louis, whose playing of a Mozart violin concerto revealed his artistic growth.

In the concerts of Nov. 20 and 21, Mr. Golschmann again provided a program rich in contrast and variety. It opened with the Bach Suite in B minor, for flute and strings, with Albert N. Tipton as soloist in a performance marked by a delightful unity of expression. Following this came an enchanting performance of Chopin's Piano Concerto in E minor, played by Alexander Brailowsky. Mr. Golschmann produced another first time number in Messiaen's L'Ascension. Wagner's Prelude to Act III of Lohengrin, and Prelude and Love-Death from Tristan and Isolde rounded out the program.

The seventh pair of concerts, on Nov. 26 and 27, brought a young violinist, Ginette Neveu, whose playing aroused both audiences to a high pitch of enthusiasm. In the Brahms Concerto, she quickly demonstrated her fine artistry in a performance of warmth and delicate perception. The program started with the first performance of Tardini's Concerto in F major, for two oboes, two horns and string orchestra, as arranged by Ettore Bonelli. Mr. Golschmann's reading of the work showed a careful preparation, there being a delightful balance and charming quality of tone throughout. Frederick Woltmann's Poem for Flute and Orchestra, with Albert Tipton as soloist, was mildly pleasing. The Symphony No. 2, in D major, by Sibelius was played with vigor and great breadth of expression.

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DANCE

(Continued from page 9)

danced the adagio from the grand pas de deux of the Tchakovsky-Petipa Sleeping Beauty, which had a strangely truncated effect with no solo variations to set it off. Miss Markova performed the work a little too much in the hippodrome style for an artist of her rank and distinction.

A lifeless Sylphides opened the program, with Mary Ellen Moylan, Gertrude Tyven, Yvonne Chouteau and Mr. Tupine in the principal roles. Since Mr. Danielian could not risk dancing the strenuous role of Johnny, in Frankie and Johnny, with his injured shoulder, the third act of Raymond was given, with Ruthanna Boris and Roman Jasinsky in the leading roles. These stale divertissements were a poor substitute for Ruth Page's and Bentley Stone's lusty bit of Americana, and the dancers worked hard to make it successful. Ivan Boutnikoff and Paul Strauss conducted. R. S.

Love Song Receives Belated New York Premiere

The sole novelty of the Ballet Russe de Monte Carlo season in the City Centre—its last in that auditorium, which will be pre-empted henceforth by the successfully established New York City Ballet—was the romantic ballet, Love Song, presented for the first time in New York on March 1. Love Song is a far from new work, and is well known to Chicago dance audiences, where Ruth Page created it for the Chicago ballet in 1936, and later revived it for the Federal Dance Project (WPA). Its slender theme is a melancholy triangle; The Sad One (on this occasion, Ruthanna Boris) is replaced in the affections of The Romantic One (Roman Jasinsky) by The Flirtatious One (Yvonne Chouteau). Since, as Miss Page's program note makes plain, "romantic love cannot end happily," The Sad One prefers to be left without consolation at the end, despite the efforts of her companions to cheer her up.

The score is a pastiche of Franz Schubert melodies—among them Du bist die Ruh', Ungeduld, Der Tod und das Mädchen, and portions of the Rosamunde music—orchestrated by Lucien Cailliet in a coarse fashion that subjects the tunes to a real bludgeoning and patches the different items together with crude, abrupt modulations. An earlier arrangement, requiring more instruments than the Ballet Russe de Monte Carlo carries on tour, was made for the original Chicago performances by Wesley La Violette, and was distinctly more tasteful.

The style of the piece could be described as *ballet blanc*, if the girls wore white instead of the attractive pastel and gray shades Nicholas Remisoff provided for them. It inevitably suggests Les Sylphides, for it places one man in the midst of a group of airy coryphées and ballerinas. (The earlier version also employed a group of male dancers.) It is not quite as placid as the Fokine ballet, however, for its movements are occasionally heightened by more dramatic gestures than any Fokine used in his Corot evocation; moreover, it has a minimal plot, and is therefore slightly more than a series of variations. The most notable passage is a beautiful pas de deux, conceived by Miss Page with freshness and lyric warmth. The steps provided for the soloists are generally more interesting than the patterns and groupings allotted to the chorus.

Love Song is hardly the ballet the world has been waiting for, since it offers nothing new beyond the minor personal touches Miss Page has given its otherwise conventional choreography. It will be popular with devotees of Swan Lake and Les Sylphides, however; and the individual perform-

ance of Miss Boris, on the opening night, was memorable for its precision, grace, and pathetic expressiveness.

The rest of the bill consisted of Les Sylphides (which emphatically did not belong on the same bill with Miss Page's work), with Oleg Tupine making his debut with the company in a colorless performance of the solitary male part, and Alicia Markova, Gertrude Tyven, and Miss Boris as his main associates; Miss Boris' Cirque de Deux, danced by Mary Ellen Moylan and Frank Hobi; and the perennial Gaité Parisienne, which suffered from the absence of Alexandra Danilova and Frederic Franklin, who had left for England the day before, but still preserved Leon Danielian's superlative impersonation of the Peruvian, Ivan Boutnikoff and Paul Strauss shared conducting tasks in the familiar items, and Mr. Cailliet was on hand to direct his score for Long Song. C. S.

Three Bolender Ballets 92nd Street YMHA, Feb. 26

The 92nd Street YM and YWHA, which has heretofore cast its lot almost exclusively with the modern dancers, turned to traditional ballet with a program of three works, two of which were new, choreographed by Todd Bolender. The evening opened with the familiar and witty game of balletic musical chairs, Commedia Balletica, to the music of the Pergolesi-Stravinsky Pulcinella Suite. The performance was given fresh brilliance by a cast more notable than those the Ballet Russe de Monte Carlo has customarily employed. The five dancers were Janet Reed (one of the favorites of Ballet Theatre, only recently returned to the stage after a period devoted to motherhood), Jerome Robbins, Beatrice Tompkins, Lillian Lanese, and Mr. Bolender.

The first of the two novelties was a weak item with a Martha Grahamesque title, Image in the Heart, and a score of the most monotonous triviality by John Colman, who in his role as piano accompanist provided superb support for the dancers all evening. A superficial narrative, lacking in either overt theatrical force or psychological penetration, Image in the Heart starts with a card game, which is interrupted by a flashback to an incident in which a young man spurns a young woman, and a return to the card game, at which the young woman mystically murders the young man by tearing a large playing card in two, an act which causes him to collapse with perfect synchronization. Francisco Moncion, Miss Tompkins, and Tanaquil Le Clercq did their capable best with the tasteless material.

The final ballet, Seraglio, was a "classic" ballet to the Mozart A major Sonata, from whose final Rondo alla Turca it presumably took its name, since its content had nothing to do with a harem. The piece was wholly agreeable, for it consisted almost entirely of expertly devised solos for expert dancers—Maria Tallchief, Miss Reed, Miss Tompkins, Miss Le Clercq, Miss Lanese, and Mr. Moncion. Luis Schaw provided the only Turkish note, standing around decoratively in a turban and a breech-clout. C. S.

Schick Conducts Two Montreal Symphony Concerts

MONTREAL.—George Schick, conductor of the Montreal Little Symphony, was called upon to replace Charles Munch, who was ill in Havana, for the two regular concerts of the Montreal Concerts Symphoniques on Feb. 15 and 16.

Name Richard Newbold, Jr. To Theodore Presser Post

PHILADELPHIA.—The Theodore Presser Company recently announced the appointment of Richard C. Newbold, Jr., as assistant to the head of the firm. Mr. Newbold was previously associated with the Alco-Gravure division of Publications Inc.

NEW MUSIC

Scheidt and Telemann Choral Settings

THE Görlitzer Tabulaturbuch of 1650 by Samuel Scheidt, edited for practical use by Christhard Mahrenholz (Edition Peters), and the Twelve Easy Choral Preludes for organ, without pedals, by Georg Philipp Telemann, edited by Hermann Keller (Edition Peters) contain very beautiful music, which should remind music lovers that Bach's immediate predecessors and contemporaries should not be lost sight of in his gigantic shadow. Both of these collections are playable on the piano, organ or harmonium; and both have great historical as well as intrinsic musical interest.

Samuel Scheidt's Tabulaturbuch contains 100 Lutheran chorals in four part settings for organ, some of them in two or three versions. Mr. Mahrenholz calls attention in his preface to their boldness and originality of plan. In the original, the texts were not included, since everyone knew them. But the editor has wisely printed the choral verses with the music for the enlightenment of modern musicians. Pianists and organists will enjoy playing through these masterly settings, and music students will learn much about the development of the choral from this invaluable collection.

Telemann's charming and transparent settings, as the editor, Mr. Keller, points out, are good examples of the organ choral at the beginning of the period of its decline as a musical form. They have little or none of the religious power of the earlier Scheidt chorals. But in their own right, and with their entirely different attitude, they are delightful. It is high time that the music public at large made a closer acquaintance of Telemann as a brilliant composer, and not as a straw dummy, abused by the Bach scholars because he was more popular and better known in his own day.

R. S.

Second Piano Parts For Kuhlau Sonatas

THE second piano parts provided by August Riedel for the Sonatas, Op. 20, Nos. 1, 2, and 3, by Friedrich Kuhlau (Edition Peters) greatly enhance the value of those works as teaching pieces. The originals and added accompaniments are edited by Walter Niemann. In the nineteenth century, the German-American pianist, Henry C. Timm (who was also one of the early conductors of the New York Philharmonic) composed second piano parts to several of the Clementi Sonatas. These remain models of tactfulness and ingenuity, and are still enjoyable to play. Mr. Riedel has not quite equalled Timm in his lightness of touch, but his second parts are also cleverly adapted, and will stimulate pupils to

First Performances in New York Concert Halls

Orchestral Works

Balendonck, Armand: Metropolis (College of St. Elizabeth Benefit, members of the New York Philharmonic-Symphony, Feb. 6).
Britten, Benjamin: Sinfonietta, Op. 1 (Manila Symphony Benefit, members of New York Philharmonic-Symphony, March 5).
Dyson, George: Overture to cantata, The Canterbury Pilgrims (New York Philharmonic-Symphony, Feb. 10).
Hauermann, John: Ronde Carnavalesque (College of St. Elizabeth Benefit, members of New York Philharmonic-Symphony, Feb. 6).
Herrmann, Bernard: Suite from The Devil and Daniel Webster (New York Philharmonic-Symphony, Feb. 10).
Hovhanness, Alan: Haroutiun (Resurrection), Aria and Fugue for Trumpet and String Orchestra (Alan Hovhanness Concert, March 6).
Hovhanness, Alan: Agori, for flute, English horn, bassoon, trumpet, tympani, cymbals, tamtam, and string orchestra (Alan Hovhanness Concert, March 6).
Hovhanness, Alan: Vosdan, for flute, trumpet, two tamtams, tympani, and string orchestra (Alan Hovhanness Concert, March 6).
Kreutz, Arthur: Music for Symphony Orchestra (Revised version) (New York Philharmonic-Symphony, March 5).
Lockwood, Norman: Weekend Prelude (National Orchestral Association, Feb. 28).
Maganini, Quinto: Three Early American Pieces (New York Philharmonic-Symphony, Feb. 12).
Savino, Domenico: Overture Fantasy (College of St. Elizabeth Benefit, members of New York Philharmonic-Symphony, Feb. 6).
Schimmerling, H. A.: Symphony No. 1 (National Orchestral Association, Feb. 28).
Stravinsky, Igor: Orpheus, Ballet in Three Scenes (First Concert Performance) (Boston Symphony, Feb. 16).
Vene, Ruggero: American Landscape (College of St. Elizabeth Benefit, members of New York Philharmonic-Symphony, Feb. 6).
Vivaldi, Antonio: Sinfonia from the opera, Olimpiade (National Orchestral Association, Feb. 28).

Choral Works

Bergsma, William: On the Beach at Night (WNYC Festival, Feb. 13).
Brant, Henry: Madrigal en Casserole (Ditson Concert, Feb. 15).
Hovhanness, Alan: The Thirteenth Ode of Solomon, cantata for soloists, chorus and orchestra (Alan Hovhanness Concert, March 6).
Kirchner, Leon: Dawn (Ditson Concert, Feb. 15).
Rogers, Bernard: The Passion, for chorus, soloists and orchestra (Juilliard Chorus and Orchestra, Feb. 18).
Stravinsky, Igor: Mass for Male Chorus and Ten Wind Instruments (Chamber Art Society, Feb. 26).

Chamber Music

Berezowsky, Nicolai: Sextet for Strings (Musicians Guild, Feb. 7).

work on the Kuhlau Sonatas. These two piano versions are admirable preparatory studies for the Mozart concertos, since they involve similar passage work and problems of dynamics, on a much simpler scale. Unlike the horrendous second piano parts devised by Grieg for several of the Mozart Piano Sonatas, they involve no violation of style or undesirable additions to familiar masterpieces. Kuhlau's unassuming little pieces sound quite impressive in their new setting.

R. S.

Reviews in Brief

Gärten in Frühling, by Walter Niemann (Edition Peters). This impressionistic piece by the prolific German composer is still viable on student

Carter, Elliott: Quintet for Winds (NAACC Concert, Feb. 27).
Dahl, Ingolf: Music for Five Brass Instruments (NAACC Concert, Feb. 27).
Dahl, Ingolf: Trio for Violin, Cello and Clarinet (Ditson Concert, Feb. 15).
Goldman, Richard Franko: Duo for Tubas (NAACC Concert, Feb. 27).
Goodman, Joseph: Sonata for Flute and Piano (Ditson Concert, Feb. 15).
Persichetti, Vincent: Pastorale for Wind Quintet (NAACC Concert, Feb. 27).
Ruggles, Carl: Angels (New Instrumentation), for trumpets and trombones (NAACC Concert, Feb. 27).
Tancieff, Serge: String Quartet No. 5, A major, Op. 13 (Society for Forgotten Music, March 6).
Weiss, Adolph: Sonata for Flute and Viola (Ditson Concert, Feb. 15).

Concertos

Hanson, Howard: Concerto for Organ, Strings and Harp (Nies-Berger Chamber Orchestra, Feb. 18).
Hovhanness, Alan: Sesi (Forest of Prophetic Sounds), concerto for solo violin, solo piano, horn, hympani, tamtam, and string orchestra (Alan Hovhanness Concert, March 6).
Martini, Bohuslav: Concerto da Camera, for violin, piano, strings, and kettledrums (Nies-Berger Chamber Orchestra, Feb. 18).

Songs

Charles, Ernest: Remembrance (Marina Koshetz, Feb. 20).
Cornelius, Peter: Three Posthumous Songs (Society for Forgotten Music, March 6).
Earle, Marguerite: Evening and You; I'd Ask for You; When You Go (Ruth Klingman, March 3).
Estep, Donald K.: The Milk White Doe (Marina Koshetz, Feb. 20).
Lewis, Harold: Twilight (Louise and Harold Lewis, Feb. 27).
Rachmaninoff, Sergei: All Want to Sing (Marina Koshetz, Feb. 20).
Schönthal, Ruth: Eight Lieder, with texts by Rilke: Two Lieder, with texts by Li-tai-pe (Klabund) (Ruth Schönthal and Lillian Anderson, March 6).
Szymanowski, Karol: Three Songs from Op. 11 (Society for Forgotten Music, March 6).

Piano Pieces

Barlow, Wayne: Piano Sonata (José Echániz, Feb. 9).
Green, Ray: Dance Theme and Variations (Martha Pollak, Feb. 27).
Kosma, Joseph: Deux Pièces (Martha Pollak, Feb. 27).
Liszt-Busoni: Fantasia on Two Themes from Mozart's The Marriage of Figaro (Mikhail Sheyne, Feb. 25).

Violin Pieces

Bennett, Robert Russell: Five Tune Cartoons (Marc Brown, Feb. 27).
Gottlieb, Marc: Rhapsody (Marc Gottlieb, Feb. 20).

recitals though one rarely hears it in the concert hall any more.

Mazurkas, by Chopin. Edited by Herrmann Scholtz (Edition Peters).

25 Sonatas, by Domenico Scarlatti. Edited according to personal usage in concert and teaching by Emil von Sauer (Edition Peters).

Notenbuch der Anna Magdalena Bach, by J. S. Bach. Instructive edition by Emil von Sauer (Edition Peters). Twenty easy pieces from the Notenbuch, provided with fingerings and expression marks.

Concerto in D major for Cembalo and Orchestra, by Haydn. With a second piano part, and cadenzas attributed to Haydn, edited by Robert Teichmüller (Edition Peters). This edition, like all of the late Mr. Teichmüller's work, is scrupulously accurate and very helpful. The doublings and changes recommended for performances on the modern piano have been clearly indicated. They are uniformly tasteful and appropriate. Two supplementary cadenzas, also attributed to Haydn, are included. They are published for the first time in this edition.

Sonatinas, by Beethoven. Edited by Louis Köhler and Adolf Ruthardt. (Edition Peters).

Deutsche Tänze, K. 600, 602, and 605, by Mozart. Arranged for piano solo by Carl Czerny. Edited by Kurt Herrmann (Edition Peters). These delectable little dances should be in every musical library.



Carlos Salzedo (at rear) discusses his Sonata for Harp and Piano with Mariotta Bitter and William Harms, who performed it in a recent New York recital program

Composers Corner

PIERRE WISSMER'S Sonatina for Violin and Piano, and six songs by RICHARD WINSLOW were broadcast over Station WNYC on Jan. 16 in a League of Composers radio program. Angel Reyes and Jacques de Menasce played the Wissmer piece; and Dorothy Schauer, soprano, and Blake Stern, tenor, performed the Winslow songs.

MARIO BRAGGIOTTI has composed a suite for piano and orchestra, called Pianorama. It is made up of five movements, each of which is a variation on a familiar theme. Mr. Braggiotti has attempted in each movement to caricature an era of musical style, the five he lists, with dates, being the Classic (1790), Romantic (1860), Impressionistic (1910), Blues (1930) and Contemporary (1948).

HERBERT ELWELL'S Sonata for Violin and Piano was played by Sidney Harth and Sherman Frank at Greenwich House Music School in New York on Jan. 7.

JAN SIBELIUS, eighty-three-year old Finnish composer, "would welcome a short visit to the United States if his health continues as robust as it is now," according to a letter received recently from A. M. Warren, American Minister in Helsinki.

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RECORDS

RAVEL: L'Enfant et les Sortilèges. Orchestre National and Choir of La Radiodiffusion française, and cast of French singers; Ernest Bour, conductor. **DEBUSSY: First Arabesque,** transcribed by H. Renie. John Corkerill, harpist. (Columbia MOP-29, 6 discs.)

L'Enfant et les Sortilèges is essentially music for epicures, although its charming libretto, fairy-tale atmosphere and deceptively simple beauty of style gives it universal appeal. There is something curious and sensual about this score. One can almost taste it, like Benedictine, and savor the afterglow of its magical sounds. Ravel lavished his most exquisite workmanship upon it, and consulted leading French instrumentalists about details of the scoring. Before he wrote the harmonics for double-basses at the opening, for example, he asked the eminent double-bass player, Boussagol, if they would be practicable, according to Francis Poulenc. Such perfection and polish, united with daring originality of coloration and harmony, are found in few works of this or any other age.

Unfortunately, the American concert public knows Ravel largely through his splashier and less subtle music, such as the Daphnis et Chloé Suites, and La Valse (not to mention the Boléro, which became his bête noire). This recording, and that of the exotic Chansons Madécasses, composed during the same period, the middle twenties, will provide a corrective for the common assumption that he relied upon lush climaxes and easy formulas of scoring and harmonization for his main effects. Ravel, the poet and student of human and animal nature, emerges clearly in these more intimate and personally revealing works.

The cast in this recorded performance is uniformly excellent. It includes Nadine Sautereau, Denise Scharley, Andre Vessières, Solange Michel, Yvon le Marc 'hadour, Joseph Peyron, Odette Turba-Rabier, Martha Angelici, Maurice Prigent, Marguerite Legouhy and Claudine Verneuil. Every nuance of wit and fanciful irony is conveyed in their impeccable singing of the text; and the orchestra plays with the sort of virtuosity which has made French musicians famous. François Agostini is credited with the artistic direction of

the production, whatever that means in the case of this recording. Mr. Bour conducts with an obvious knowledge of the special problems of recording, for the clarity of the complex tonal texture is remarkable.

One of the most startling passages in the work, and one of the most brilliant in the recording, is the famous love duet of the two cats, which is not only a miracle of scoring but an imitatively sardonic comment upon the romantic love duet of nineteenth century grand opera. The climactic yowls of this scene of passion would be enough in themselves to endear Ravel's composition to most listeners, although it would be misrepresentation to overemphasize this aspect of it, at the expense of its delicate fantasy and poetic charm. R. S.

DEBUSSY: String Quartet. **HAYDN: Finale of Quartet in D major, Op. 64, No. 5, "The Lark."** **Paganini Quartet.** (RCA Victor DM-1213, 4 discs.)

The members of the Paganini Quartet play the finale of Haydn's "Lark" Quartet, on the last side of this album, so well, that their erratic performance of the Debussy work is all the more disappointing. The first movement is taken at a tempo so rapid that its exquisite harmonic coloring and intricately interlocked figures are largely obscured. Furthermore, the quartet plays in a convulsive fashion which makes the music sound irritable rather than exuberant. The scherzo emerges with a twanging sound and is also hurried and ungracious in effect. In the slow movement, the musicians are more relaxed; but the symphonic writing of the finale leads them, this time more understandably, into exaggerations of pace and dynamics. R. S.

BLOCH: String Quartet No. 2. **Stuyvesant String Quartet.** (International Records M-16, 4 discs.)

If Ernest Bloch had composed nothing but this quartet, his place in the history of music would be secure. For it is one of those rare works of art in which the experience of a lifetime is summed up. Both the structural development of the quartet and its emotional content are the expressions of a great soul and a master of his craft. It can only be compared to the late quartets of Beethoven and Bach's Art of the Fugue, works of similar purity and spiritual profundity. For several years before Mr. Bloch wrote it, in 1945, he had lived away from the traffic and tumult of the contemporary worlds. Yet this withdrawal in physical terms only enriched his music in a humanistic sense. When a festival was given in his honor at the Juilliard School of Music in 1947, he sent a telegram in which he said: "I hope that my music will bring to all of you the message of fraternity and human fellowship which it always tried to convey." And certainly this towering quartet brought such a message home to the hearts of all who heard it at that time.

One of the most striking aspects of the work, from a structural point of view, is its cumulative power and concentration. It must have been conceived as a whole; for the very last phrase is implicit in the first. Bloch begins the first movement almost improvisationally, but as it gathers momentum, the strands are more closely woven and a sense of unerring purpose makes itself felt in the musical design. All of the themes are closely interrelated and fragments of them are recombined with a contrapuntal mastery of the highest order.

It was a stroke of genius to end the quartet with a passacaglia and fugue, built of the same materials but differentiated in rhythm and harmonic treatment. In his daring use of dissonant counterpoint, with a perfectly homogeneous effect, Bloch resembles

Bartók, who went much further away from classical traditions. The crown of the work, however, is the poignant epilogue, in which the main theme of the preceding section is so subtly woven into the rich harmonic texture that it takes on an entirely new character. Bloch's handling of the four instruments is superbly effective, and deserves pages of comment in itself.

The Stuyvesant Quartet performs the work with the greatest sincerity and intensity of expression. Technically, its playing is not always above reproach, for the tone sometimes becomes strident and scratchy, and occasionally the musicians let their excitement run away with them, as in the rapid variations of the passacaglia and the tremendous climax of the fugue. But these are minor blemishes on a deeply moving interpretation, which triumphs, also, over a rather poor recording job. For this quartet one can rightfully borrow Schumann's phrase: Hats off, gentlemen, a masterpiece! R. S.

PROKOFIEFF: Classical Symphony. **Boston Symphony, Serge Koussevitzky, conductor.** (RCA Victor DM-1241, 2 discs.)

Very seldom is it advisable to say that a particular performance is definitive; for there is no one, unvariable way in which to interpret any piece of music. But Serge Koussevitzky's performance of this work with the Boston Symphony is so brilliant, so technically perfect and so unmistakably Russian in its emotional vivacity that it will never be surpassed, of its kind. Other conductors make the symphony sound more literally "classical" by taking slower tempos and broader phrasings, but Mr. Koussevitzky manages to retain the rhythmic bite and elegance of the music, despite the vertiginous pace of the opening and closing movements.

This new recording is amazingly faithful, preserving the full smoothness of the Boston Symphony strings and the delicacy of the woodwinds. What a pity that recording techniques were not developed earlier, so that we could enjoy today equally perfect performances by Safonoff, Nikisch and other great conductors of Russian music! Mr. Koussevitzky, at least, has the satisfaction of knowing that he need not become a legend, for these proofs of his mastery will remain for later listeners. R. S.

MILHAUD: Symphony No. 1: In Memoriam, from Two Marches. **Columbia Broadcasting Symphony, Darius Milhaud conducting.** (Columbia MM-704, 4 discs.)

This work was composed under dramatic circumstances. It was commissioned for the fiftieth anniversary of the Chicago Symphony in 1939. The war broke out, and the composer's life was disrupted; but he completed the symphony in spite of everything, and conducted it in Chicago for the first time anywhere on Oct. 17, 1940. Mr. Milhaud has said that the creation of this work was very important to him, as an expression of his spiritual endurance and creative strength in a time of crisis.

The work is made up of four move-

ments marked Pastorale, Tres vif, Très modéré, and Animé. It alternates between pastoral and peaceful moods and explosions of energy. Curiously enough, the symphony is not at all a tragic work. Even in the slow movement, one feels no touch of subjective emotional display. In short, this is not Mr. Milhaud's Symphonie Pathétique, for which fact many music lovers will probably be grateful. The work is uneven, its greatest weakness lying in the looseness of its development. There is an abundance of thematic manipulation, but a lack of a firm architectural line and a unifying structure in each of the movements. Nevertheless, the symphony contains many powerful passages and interesting ideas. Mr. Milhaud and the orchestra give a vigorous performance, which has not been too clearly recorded by the engineers. The brief and poignant March is beautifully played. R. S.

ALBENIZ: Iberia, Books I and II. **Claudio Arrau, pianist.** (Columbia MM-757, 5 discs.)

Claudio Arrau's interpretation of the six pieces contained in the first two books of Iberia must be accounted one of his most notable achievements on records. He surmounts the difficulties of a style of piano writing that tends toward the unidiomatic, in its emphasis upon color at the expense of technical facility; and he projects fully both the brilliance and the insinuation of the characteristic Spanish rhythms. The album includes Evocación, Fête-Dieu à Séville, El Puerto, Rondeña, Almería, and the particularly well known Triana. C. S.

GOUNOD: Ballet Music, from Faust. **City of Birmingham Orchestra, George Weldon, conductor.** (Columbia MX-304, 2 discs.)

The music for the Walpurgisnacht scene, always cut in American performances of the opera, was recently brought back to notice by Ruthanna Boris, who employed it for her ballet, Cirque de Deux. Routine performance. C. S.

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Weinstock's Chopin Biography

CHOPIN, THE MAN AND HIS MUSIC. By Herbert Weinstock. 336 pages. Alfred A. Knopf, New York, 1949. \$5.00.

It is only fitting that the centenary of Chopin's death should bring a Chopin biography worthy of the occasion. Such a volume has been provided by Herbert Weinstock, who in recent years has turned out meritorious lives of Tchaikovsky and Handel, and who now, with Chopin, *The Man and His Music*, takes his place alongside the most judicious and authoritative biographers of the Polish tone poet. And not only is this book one of the best balanced and most accurate accounts of Chopin's brief career to be found, it is, in this reviewer's opinion, the most successful of Mr. Weinstock's biographical accomplishments to date.

Singularly enough, Chopin literature is not the most imaginably copious when one thinks of the quantities of ink spilled to celebrate certain masters of less creative importance or ponders Chopin's influence and lasting popularity in the domain of piano music and piano playing. The truly significant books can almost be counted on the ten fingers. At that, some of the best known are untrustworthy, and have to be employed with a good deal of caution, for their authors have been misled by numberless fictions, confused data, and flowery legends. Chopin's

life story is so encrusted with fables and fancies that a conscientious writer, aiming to produce an unadorned chronicle of it, is likely to have a bitter job disentangling facts from fairy tales. In certain ways, Chopin himself was to blame for this, for he kept no diaries or memoranda as did Wagner (whom, in some fashions, he definitely resembled) and did not even trouble to date his own manuscripts. Nicolas Slonimsky was wholly right when he remarked not long ago that Chopin biographers are "unhappy people," on account of the unreliable material they are doomed to sift as best they can.

Mr. Weinstock has chosen his sources of information with more than ordinary care, and has carried out his investigations with unusual industry, so that his deductions, by and large, are gratifyingly sound. A glance through the rich bibliography that concludes his volume will go far to explain why his facts are generally so dependable. His elaborate researches have shown him how flawed from a scholar's point of view is a great deal of the Chopin literature that for longer or shorter periods has passed for truth. Frederick Niecks' big two-volume biography, for instance, though for many years accepted as standard, has exercised "a baneful influence," since modern scholarship has proved the book incorrect "in hundreds of points." Mr. Weinstock calls the various collected editions of Chopin's four-hundred-odd surviving letters unsatisfactory, and warns specifically that the Opienski-Voynich American edition is "untrustworthy as to dating" and should be consulted "with intense wariness." James Huneker's absurdly overrated Chopin, *The Man and His Music*, he rightly dismisses as "a bravura study, valuable for enthusiasm but careless of data." On the other hand, he speaks approvingly of certain works probably altogether unfamiliar to the average American—works like Ferdinand Hoesick's three-volume *Chopin, His Life and Works* ("the great modern source book, particularly on the Polish period, and the best biography between Niecks and Ganche"); Count Ippolito Valetta's *Chopin, La Vita, Le Opere* ("from a literary point of view, one of the best books on Chopin ever written, though some of the factual material has now been rendered obsolete"); and Edouard Ganche's various writings on Chopin ("the first modern scholar to make use in a western language of the magnificent researches of Hoesick and other Polish scholars . . . and whose own original research was wide, deep and deftly handled").

To the present reviewer, the English Chopin biography which Mr. Weinstock's most closely approaches is that of the late Australian pianist, William Murdoch, who unfortunately did not live to write the projected volume on Chopin's music with which he had planned to follow up the very fine biographical one. Possibly the Weinstock volume, though written with lucidity and animation, lacks some of the warmth and color of Murdoch's richly tapestried book, but this is doubtless because Mr. Weinstock's methods are cooler and more objective in the first place. All the same, the American biographer has done Chopin scholars, and devotees generally, a considerable service in stripping the story of the composer's life of the romantic nonsense that has accumulated around it, and in telling it in clear, direct, unadorned style. It is one of the merits of the new biography that, though purged of sentimental fripperies, it sustains the reader's interest at high pitch throughout; indeed, one would have difficulty in pointing out in its pages anything like a dull spot. The early Polish and Viennese episodes are recounted as engrossingly as the Parisian ones, the Majorca jaunt, the

sojourns at Nohant, and the tragic visit to England and Scotland, which certainly shortened the wretched invalid's life.

One thing Mr. Weinstock concludes: Chopin was scarcely what today would be described as an "oversexed" individual. If he succumbed to George Sand it was because "he was lonely, he was feverishly sensitive. . . . She seemed to promise simultaneously a mistress's love, surcease from worry and mental stimulation. All that stood in the way of a love affair was Chopin's overweening sense of propriety. But he was 27, and his senses and emotions—both perhaps exacerbated by the tuberculosis already attacking his body—had been denied too long. He and George Sand soon were lovers. Partly of his own volition, partly as the neuter pawn of forces he could not control, partly as a child of his romantic times."

The second half of Mr. Weinstock's book is devoted to a generally illuminating and detailed discussion of Chopin's compositions, containing here and there conclusions with which one does not always feel disposed to agree. This reviewer, for instance, has not yet felt the first movement of the E minor Concerto "a botched piece," as Mr. Weinstock does; neither does the *Grande Polonaise*, Op. 22, seem "pompous, overproud and not altogether pleasant to hear," nor is he convinced that Chopin would have better served his reputation by burning the Concerto Allegro, Op. 46—even if it is only a movement of a truncated concerto. But these and some other debatable details in an otherwise generally sound and musically discussion represent the only defects of the qualities of an otherwise truly significant contribution to Chopin literature.

Chopin, *The Man and His Music*, is well documented. Here, as in his earlier Tchaikovsky biography, Mr. Weinstock has had recourse to a system of phonetic spelling of troublesome Slav names. Thus Titus Woyciechowski (the adored friend of Chopin's young manhood) becomes Tytus Voitsykhovski; his sister, Ludvika Jedrzejewicz is transformed into Yedzheyevich, and so forth. H. F. P.

Boston String Quartet Gives Second Program

Boston.—The present personnel of the New England Conservatory ensemble, the Boston String Quartet, play well together after just a few months of working together. Alfred Krips, Sheldon Rotenberg, Joseph De Pasquale and Alfred Zighera are all members of the Boston Symphony. Mr. De Pasquale joined the quartet last fall. At their second concert, in Recital Hall on Jan. 20, they played as the proverbial single instrument, with astonishing delicacy of style and nuance, and a fine, clear tone that is never lush or strained. There were three quartets—Mozart's Hunting Quartet, K. 458; Milhaud's Fourth Quartet, 1922; and Beethoven's Third Rasoumovsky. C. D.

Memorial Concerts For Olga Samaroff

PHILADELPHIA.—Several faculty members of the Philadelphia Conservatory of Music participated in the third of a series of concerts given at Witherspoon Hall in memory of the late Olga Samaroff-Stokowski, for many years a member of the conservatory staff. Edward Steuermann, pianist, played Reger's Variation and Fugue on a Theme by Bach, and Boris Koutzen presented Bach's unaccompanied Violin Sonata in A minor. Mozart's E major Trio was played by Mr. Koutzen, Elsa Hilger, cellist, and Thomas Brockman, pianist. Mr. Koutzen, Miss Hilger, Samuel Roens, violinist, and Allison Drake, pianist, played Brahms' C minor Piano Quartet.

Recent recitalists in Philadelphia have included Artur Rubinstein, pianist; Jascha Heifetz, violinist, in his first appearance in two years; Benno Moiseiwitsch, pianist; Paul Draper and Larry Adler; and a joint recital by Robert Casadesu, pianist, and Zino Francescatti, violinist. S. F.

Organ Institute to Hold Session at Andover

ANDOVER MASS.—The Organ Institute will hold its summer session at the Andover School between July 18 and Aug. 13, it was announced recently by Arthur Howes. The faculty includes, in addition to Mr. Howes, E. Power Biggs, Arthur Poister, Carl Weinrich, and Ernest White. Classes will be offered in technique, registration, interpretation, and methods of practices. Further information concerning the session may be obtained from the Organ Institute, Box 50, Andover, Mass.

Music Publishers Issue New Bulletin

The Music Publishers Association of the United States recently issued the first copy of the MPA Bulletin, which will include articles on different phases of music publishing and music dealer activity. Amy W. Klingmann is administrative secretary of the association, and A. Walter Kramer is chairman of the committee on public relations. All communications should be addressed to Miss Klingmann at 140 East 54th Street, New York 22.

Dance Index Magazine Suspends Publication

Dance Index magazine ceased publication on Feb. 1, its final issue having been devoted to an article on the Dance in Bali, by Colin McPhee. Their decision to suspend publication, the editors said, was due to increasing costs of production. To fill out their subscriptions, readers have been offered the choice of receiving some back issue of the magazine or having their subscriptions transferred to *Dance News*.



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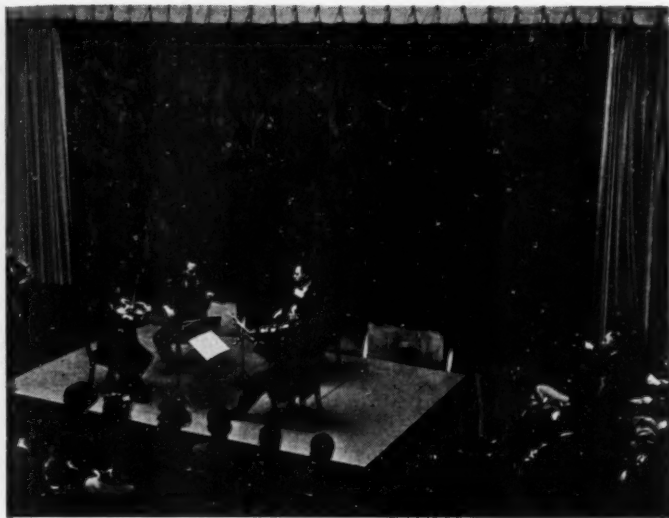
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At a concert in Worcester, Mass., the Paganini Quartet plays before an old museum tapestry. Playing on the famous instruments are Henry Temianka, first violin; Gustave Rosseels, second violin; Adolphe Frezin, cello; and Robert Courte, viola

ONE of the most fascinating aspects of string quartet playing, according to Henri Temianka, first violin of the Paganini Quartet, is the experience of four people arriving at civilized compromises without sacrificing their convictions. To achieve the right balance of freedom and discipline is as difficult in art as it is in politics, he asserts. Freedom is necessary for vitality; but without discipline, unified interpretations would be impossible. The four members of the Paganini Quartet are fortunate in having been trained in the same technical and musical traditions—those of the Franco-Belgian school. Adolphe Frezin, who has replaced the late Robert Maas as cellist of the quartet, was

also educated in this school. This has made it possible to obtain a co-ordination and finish of ensemble in a much shorter time than would otherwise have been possible. The other three members of the Paganini Quartet—Mr. Temianka, Gustave Rosseels, and Robert Courte have been together for three years.

Each of the members of the quartet, as Mr. Temianka pointed out, is equally important. All have a right to offer ideas. When he disagrees with these suggestions, he does not quarrel about them, but tries them out and lets time solve the problem. In most cases, the quartet comes to a unanimous agreement about details of interpretation in this manner. When a decision has to be made, he always consults his colleagues.

IN such details as bowings, the members confer with each other, after working out their parts. Some quartets sacrifice bowings to solidity. But the infinite variety of a composer like Beethoven, Mr. Temianka believes, requires an infinite variety of bowings. In a movement like the Scherzo of the First Rasoumovsky Quartet, the members of the quartet have to throw the bowings to each other, so to speak.

The Paganini Quartet is also fortunate in having four Stradivari instruments, all of which were once the property of Paganini. The first violin was Paganini's concert instrument; and the viola was the one upon which he is said to have performed the solo part of Berlioz's Harold in Italy. The cello was made by Stradivari at the age of 92. These instruments were provided through the generosity of Mrs. W. A. Clark.

On Feb. 27, the quartet left New York by plane for a two months tour of Europe. It will give six concerts for the BBC in England, besides touring the leading cities; two concerts in Paris, and several in Holland. In Brussels and in London the ensemble will perform Walter Piston's Second Quartet. It has always devoted a part of its repertoire to American compositions.

J. Fischer & Bro. Celebrates Eighty-Fifth Anniversary

J. Fischer & Bro., music publishers, will celebrate their eighty-fifth anniversary on April 4. The firm, which was founded in 1864 in Dayton, Ohio, by Joseph Fischer, father of Carl Fischer, who now heads the firm, first specialized in religious music, but has since included all types of music in its catalog. Among the many distinguished composers whose works Fischer has published are: Deems Taylor, Daniel Gregory Mason, William Grant Still, and the late Pietro A. Yon.

Memphis Hears Traubel and Curzon

Student Scholarship Group Brings Artists in Interest of Piano Fund

MEMPHIS.—The two outstanding musical events of the fall season in Memphis have been recitals by Helen Traubel, on Oct. 17 and Clifford Curzon on Dec. 4. Both events were sponsored by the Memphis and Mid-South Piano Scholarship Association, an organization whose objects are unusual. The primary objective is to aid talented and deserving young pianists who live and study in Tennessee, Arkansas and Mississippi by offering prizes of sufficient size to enable them to continue their education. There are four prizes given each year as the result of contests held each spring.

The originator of the project and the president of the association is Louise Mercer, of Memphis. She is assisted by a board of directors and an advisory committee consisting of Robert Casadesus, Isabelle Vengerova, and a third member who will be chosen to replace the late Olga Samaroff-Stokowski.

The second activity of the association is the presentation of a series of four Saturday afternoon piano recitals. Mr. Casadesus, Maryla Jonas, William Kapell, Eugene List and Solveig Lund are among those heard during the two preceding seasons. The first concert this year was given by Clifford Curzon, and it was thrilling.

Later in the season the association will present Claudette Sorel, Sacha Gorodnitzky, and the First Piano Quartet.

Miss Traubel's recital was an extra event for the benefit of the scholarship and loan fund. In another sense, too, it was an extra event, in other words the finest recital singing that has been heard in Memphis in at least fifteen years. With Coenraad V. Bos at the piano, Miss Traubel sang lieder by Beethoven, Schubert and Strauss; arias by Mascagni and Wagner; and a group of songs.

BURNET C. TUTHILL

Numerous Recitals Engage Montreal

Malcuzyński and Windsor Lead List of Visiting Artists in Varied Offerings

MONTREAL.—Witold Malcuzyński, pianist, gave three splendid Chopin recitals on Jan. 12 and 14 in Plateau Hall and on Jan. 13 at the His Majesty's Theatre, sponsored by Canadian Concerts and Artists Inc.

Lilly Windsor, American soprano, made her first Canadian appearance at the His Majesty's on Jan. 20. She was particularly impressive in Agathe's aria from Der Freischütz. Paul Meyer was at the piano. Raoul Jobin, tenor, was heard on Jan. 22 at the Collège St. Laurent.

A young Canadian violinist, Donna Grescoe, made her Montreal debut on Jan. 10, with Leopold Mittman at the piano.

The Casavant Society guest artist on Jan. 25 was Bernard Piché, organist, who gave a recital at the Notre Dame Church. Some a cappella pieces were sung by the Euphonia Vocal Group, conducted by Roger Filiatrault. The McGill String Quartet offered a distinguished program on Jan. 18 at the Moyse Hall, McGill University. After quartets by Mozart and Schubert, Neil Chotem, pianist, joined the group in a sparkling performance of the Shostakovich Quintet.

Georges Guétary, French singer, was presented by Canadian Concerts and Artists Inc. in a series of performances at the Champlain Theater starting Jan. 21. Sujata and Asoka, Hindu dancers, gave an appealing recital of Indian and Tibetan dances on Jan. 22.

GILLES POTVIN

Anna Molyneux Addresses Memphis Piano Organization

MEMPHIS, TENN.—Mrs. Anna C. Molyneux, managing director of the National Music League, was guest speaker at the tri-state convention of the Mid-State Piano Scholarship Association held here on March 4. The group convened to organize young artists' management.

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ORCHESTRAS

(Continued from page 10)

evidently went on. It sounds not unlike Smetana in one of his 2/4 moods.

The rest of the program consisted of works performed the preceding Thursday evening.

H. F. P.

Szell Leads Own Orchestra With Firkusny as Soloist

Cleveland Orchestra. George Szell, conductor. Rudolf Firkusny, pianist. Carnegie Hall, Feb. 15:

Overture to
The Bartered Bride.....Smetana
Symphony No. 1,
B flat major.....Schumann
Till Eulenspiegel's
Merry Pranks.....Strauss
Piano Concerto No. 1, D minor..Brahms

George Szell and his Cleveland Orchestra, in their only New York visit of the season, provided a wonderfully inspiring evening, with the stirring assistance of Rudolf Firkusny in the second half. On the strength of its playing on this occasion, there can be little doubt that the Cleveland Orchestra has now become one of the nation's best, outside the three top orchestras of Philadelphia, Boston, and New York. The response and technical control of the players, down to the last stand of second violins, are marked by extraordinary alertness, vivacity, and rapport. The texture of the orchestra has much of the noble, sonorous homogeneity of the old Chicago Symphony, before it fell upon evil days after the death of Frederick Stock. The string, wind, and brass sections, while always clear in their separate articulations, are admirably fused and balanced in tutti passages. Accent and rhythmic pulse are unfailingly vital; yet the orchestra's metrical precision does not obliterate or trivialize the ebb and flow of a larger and more compelling rhythmic phraseology. The melodic values of the music are enhanced by long legato lines, where these are called for, and by a singing



Rudolf Firkusny

George Szell

tone, beautifully and affectingly inflected. The three chief eastern orchestras can still give the Clevelanders a few object lessons in polish, subtlety of effect, and urbanity, but the midwesterners need no lessons in musicianship. And above all else, they played with such spontaneity and so ardent a love for the music that they accomplished over and over again the supreme feat of making completely familiar scores sound as fresh as if we were hearing them for the first time.

The reason for the swift rise to eminence of the Cleveland Orchestra is not hard to find. Every measure of their playing, every smooth transition, every exquisitely balanced passage of counterpoint, every graceful nuance, demonstrated anew that Mr. Szell is an unqualified master of both the art and the craft of orchestral conducting. Like every other first-rank musician, he of course interprets some works better than others; but in any music to which he sets his hand, he obviously knows how to foresee and solve all the technical problems that may confront his players. I have heard relatively few orchestral performances to equal this one in the way in which everything—but everything—was completely realized, with every hazard overcome, even in so treacherous and often unidiomatic a work as Schumann's Spring Symphony.

For his only New York appearance of the year, Mr. Szell chose four works that he is equipped, by knowledge, temperament, and sympathy, to present with special insight and warmth. The Bartered Bride Overture was cleanly played, at a great clip, and with ebullient spirits. The Schumann Symphony could hardly be more eloquently, yet more cohesively, set forth; if it can be done better, I have not been on hand when it was. Till Eulenspiegel was also first-class in every detail and in its entirety.

If I have deferred consideration of Mr. Firkusny's dealings with the Brahms D minor Concerto longer than its excellence warranted, it is because the pianist's thoroughgoing musicianship is well known, whereas the astonishing improvement of Mr. Szell's orchestra is a piece of news. Space being what it is, Mr. Firkusny will have to rest secure in his own knowledge of a job well done, instead of seeing its virtues particularized here.

C. S.

Igor Stravinsky Conducts

Boston Symphony in Own Works

Boston Symphony, Igor Stravinsky conducting. Soulima Stravinsky, pianist. Carnegie Hall, Feb. 16:

ALL STRAVINSKY PROGRAM
Ode in Three Parts, for Orchestra;
Concerto for Piano and Wind Orchestra
(with Double Basses and Timpani);
Concerto in D for String Orchestra;
Orpheus, Ballet in Three Scenes (First
Concert Performance in New York)

One of the greatest living composers, conducting one of the greatest orchestras in his own works—this could not help being a cherishable experience. Perhaps the most immediate lesson of the evening (and there were many to be learned by a willing listener) was the fact that Mr. Stravinsky at 66 is at the height of his powers as a composer. Three of the works on this program were written in the past decade—the ode in 1942-43, the concerto in 1946, and Orpheus in 1947. All three are supremely eloquent, filled with the serenity of a creative spirit that has found the means to express itself completely, and thereby lifted itself above the thousand natural shocks that flesh is heir to. The recent music of Stravinsky is neither inhuman nor impersonal. It has a radiance and artistic self-sufficiency that remind one of the masters of eighteenth-century classicism.

The Ode, composed in memory of Natalie Koussevitzky, sustains a tender and elegiac mood, even in the lively second movement (Eclogue), with its hunting horns and bird calls. This score almost never rises above a mezzo-forte, yet what infinite variety in color and sonority it achieves! The first movement (Eulogy), conceals a masterly contrapuntal tension under the disguise of the most limpid lyricism. It has a Mozartian simplicity and transparency of texture, and a comparable nobility of style. Again, in the final movement (Epitaph), Mr. Stravinsky does not employ a single theme or harmony that any contemporary might not have borrowed from one of his earlier scores, yet he says something entirely fresh and new, with the voice of a master.

The delightful, jazzy piano concerto, composed in 1923-24, bears some of the earmarks of a musical experiment, but it has lost none of its gusto. Soulima Stravinsky played it to perfection, with a crisp, beautifully grained touch, rhythmic exactitude, and a temperamental affinity for his father's music that made his performance definitive. Mr. Stravinsky did not make this a glittering show-piece, as most conductors do, but treated it as a sort of twentieth-century Brandenburg Concerto. When he conducts his music, it never seems perversely complex, because he does not emphasize the off-beats and ornamental variations. He keeps a strict and steady pulse, with precise accents and attacks.

The Concerto in D, written for Paul Sacher and the Chamber Orchestra of Basle, is a virtuoso piece, and at the same time much more than that. Its scoring is delectable, with the subtlest of balances, mixed colors and shifting sonorities, and the material is as vigorous as the workmanship. At times, it verges on the melodic lushness of the Viennese waltz, yet it never loses its Stravinskian tartness, or tends toward meretriciousness. This is music of infinite charm and lightness of touch, which says much.

Orpheus, so potent in the theatre, loses some of its sustaining power in the concert hall, since an audience that has not seen the ballet is unable to appreciate the dramatic significance of its understatement and subtle psychological references. The entire work is ritual in character, and it scrupulously avoids vehemence and melodramatic display, much as most religious music does. To listeners whose ears are drenched in the massive sonorities of nineteenth-century symphonies and tone poems, and contemporary storm and stress, this score is bound to seem pale, until it is properly understood. Nonetheless, the orchestra played it exquisitely. One left the hall feeling musically civilized, with sharpened perceptions, and with a profound sense of gratitude.

R. S.

Mr. Stravinsky and the Boston Symphony repeated the same program at the Saturday matinee on Feb. 19, except that Soulima Stravinsky played the Capriccio for Piano and Orchestra instead of the concerto that had been heard on Feb. 16. As on the earlier occasion, Stravinsky displayed an effortless grasp of his father's complex modes of rhythmic organization, and gave a well integrated performance, though there is no denying that the music would gain impact at the hands of a player with a more brilliant technique and a more dashing approach to the keyboard. The rest of the concert, as before, was deeply satisfying musically, if rather monotonous in its quiet dynamic level. The Boston Symphony did its best for Mr. Stravinsky, who patently has had less experience in conducting these works than he has had with The Fire Bird and Petrouchka.

C. S.

Douglas Moore Suite in

Premiere at Children's Concert

Walter Hendl conducted the New York Philharmonic-Symphony's Young People's Concert on the morning of

(Continued on page 45)

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ORCHESTRAS

(Continued from page 44)

Feb. 19, at Carnegie Hall. Two contemporary works figured on the program—Douglas Moore's thirteen-minute children's opera, *The Emperor's New Clothes* (first performance), and Bernard Herrmann's *Currier and Ives Suite*. Elizabeth Rich, 17-year-old pianist, was soloist in the first movement of the Schumann Concerto.

The Moore opera, based on the Hans Christian Andersen fairy-tale, and commissioned by Young People's Records, Inc., and the Herrmann suite, written for a Radio City Music Hall ballet, are both expertly designed to fulfill their separate requirements. In their light and unpretentious way, they are highly ingratiating. Miss Rich approached the Schumann work with charming directness, and her playing was musically aware and technically proficient. A. B.

William Kapell Soloist

With Philharmonic-Symphony

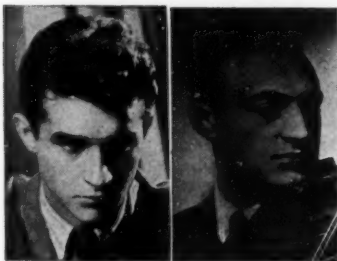
New York Philharmonic-Symphony. Leopold Stokowski, conducting. William Kapell, pianist. Carnegie Hall, Feb. 17:

Concerto Grosso, D minor, Op. 3, No. 11 Vivaldi
Deutsche Tänze (K. 605) Mozart
Symphony, D major (B. & H. No. 53) Imperial Haydn
(First time by the Society)
Piano Concerto, D minor, No. 3 Rachmaninoff
Rumanian Rhapsody, A major, No. 1 Enesco

The first half of this concert was sweetly classic, with the greatest emphasis on a "newly discovered" Haydn symphony. The story runs that this work received its title as a compliment to the Empress Maria Theresa on a visit to Esterhaz, that it was in obscurity for many years, and that about ten years ago Edvard Fendler, German conductor and musicologist, unearthed the separate parts in many European centers. He assembled them and conducted the work at the Paris Conservatoire in 1939. Since then it has been heard here and there, but apparently never before in New York.

The work is a delightful addition to the repertoire, its first movement replete with sparkle and vivacity, after an introduction of more serious character. There are an Andante of grave beauty; a bouncing Minuet; and a Presto that pauses suddenly now and then, as if, it has been suggested, to ensure wakefulness in an audience. This audience liked it, and gave Mr. Stokowski approval for his spirited performance.

After intermission, the lion's share was Mr. Kapell's. The young pianist had in reserve his usual fiery technique and heated approach to the Russian music that he plays so often. In addition, there appeared a deeper strain of Romantic melancholy appropriate to Rachmaninoff, which, however, never overflowed into sentimentality. There were many moments of poetic fervor, restrained nicely by dynamic control and shading of tone; others of sheer brilliance and glitter. This was still a young man's conception of the music,



William Kapell

Louis Kaufman

with the soberer elements somewhat impatiently passed over. Still, one felt that it was not all display for display's sake. Mr. Stokowski abetted the more sensational aspects of the playing, and raised a climax which brought instantaneous applause. The evening ended with a somewhat erratic performance of the Rumanian Rhapsody. Q. E.

Nies-Berger Orchestra

Gives Three Premieres

Nies-Berger Chamber Orchestra. Edouard Nies-Berger, conductor. Aurora Mauro-Cottone, pianist. Louis Kaufman, violinist. Town Hall, Feb. 18:

Divertissement de la Princesse de Navarre Rameau
(First time in United States)
Two Fantasias, E minor and G major Purcell
Piano Concerto, F minor J. S. Bach
Verklärte Nacht Schönberg
Concerto da Camera, for violin, piano, strings, and kettledrums Bohuslav Martinu
(First time in United States)
Concerto for Organ, Strings, and Harp Howard Hanson
(First time in New York)

Mr. Nies-Berger deserves praise for the enterprise that led him to crowd an *embarras de richesses* into this third and final program of his subscription series; that with three concertos and a new suite, in addition to the Purcell Fantasias and Schönberg's *Verklärte Nacht*, it is small wonder that the performances at times sounded sketchy and insufficiently rehearsed. But the evening brought rich rewards, notably in the Martinu Concerto da Camera. Not only is this concerto a superb piece of workmanship, but it glows with emotion from beginning to end.

Mr. Martinu is a master harmonist with a contrapuntal technique of the highest order, so that these equally important elements are flawlessly balanced in his chamber music. The first movement of this concerto is built like a vast arch, with the solo violin carrying on a dialogue with the orchestra. As the texture increases in complexity, the dynamics rise, and then both subside in similar fashion. At the peak of the movement, Mr. Martinu uses a rhythmic ostinato over a pedal point to exciting effect. The adagio is lyric in character, and contains a cadenza of haunting beauty for the solo violin. In the finale, Czech dance rhythms loom through the fascinating thematic interweavings. The piano is used largely as continuo, with occasional brilliant solo passages. Mr. Kaufman played the violin part expressively. The audience recalled him several

times; and Mr. Martinu acknowledged the applause from a loge. This Concerto da Camera is one of the finest works of its kind to appear in the past twenty years. Violinists please take notice.

Mr. Hanson's concerto sounded like a borrowing from some of his earlier works, and, like much reminiscent music, it lacked vitality. The lush melodies did not lend themselves to development, and the climaxes seemed forced rather than inevitable. Mr. Nies-Berger played the difficult, and not very idiomatic, organ part vigorously. The pedal cadenza is especially tricky, with its ankle-straining chord combinations. The Rameau divertissement was so charming that one would like to hear it again, after the orchestra has learned it. Miss Mauro-Cottone performed the Bach concerto in forthright style, and played the piano part in the Martinu concerto capably. R. S.

Kapell Plays Prokofiev

Third Concerto with Stokowski

Philharmonic - Symphony Society. Leopold Stokowski conducting. William Kapell, pianist. Carnegie Hall, Feb. 20, 2:45.

Concerto Grosso, D minor, Op. 3, No. 11 Vivaldi
(Transcribed by Leopold Stokowski)
Preludio, from Partita, E major, for solo violin; Chorale-Prelude, Ich ruf' zu Dir; Chorale-Prelude, Non komm' der Heiden Heiland Bach
(Transcribed by Leopold Stokowski)
Deutsche Tänze, K. 605, No. 3 Mozart
Symphony No. 53, D major (Imperial) Haydn
Piano Concerto No. 3, C major Prokofiev
Roumanian Rhapsody No. 1, A major Enesco

This broadcast Sunday afternoon program was distinguished from the Thursday-Friday schedule by Mr. Kapell's substitution of Prokofiev's Third Concerto for Rachmaninoff's Third and by Mr. Stokowski's addi-



E. Nies-Berger

A. Mauro-Cottone

tion of two Bach transcriptions to make up for the difference in running-time between the two concertos. Mr. Kapell's account of the Prokofiev's concerto was altogether fabulous. In the first and last movements he employed the driving, percussive tone the composer intended it to have, but managed always to keep the quality of sound full and agreeable. He played both movements at breakneck tempos such as Prokofiev does not venture to use in his own performance of the work; but since the velocity and momentum are its primary attributes, Mr. Kapell's dizzying speed increased the excitement and brilliance of the music without in the least distorting its purposes. The middle movement he played with musicianly sensibility and patrician phrasing; even the biggest moments were luminous and warm. The performance benefited from an accompaniment by Mr. Stokowski and the orchestra which equalled that of the soloist in élan, yet was always finely balanced in sonority, both within the orchestra itself and between the orchestra and the pianist.

The rest of the program was not pleasant, except for the familiar Enesco Rhapsody at the end. Mr. Sto-

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ORCHESTRAS

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kowski's idea of helping out eighteenth-century music consists in inflating it virtually to the bursting point. His own transcriptions, of which the Vivaldi D minor Concerto Grosso is a characteristic example, are elephantine caricatures of works which in their original state were unaffected and straight-speaking. His interpretations of Haydn and Mozart seek to impress upon their scores the air of overstatement he would impart to them if he were transcribing them. C. S.

Curzon Is Soloist With Philadelphians

Philadelphia Orchestra, Eugene Ormandy, conductor, Clifford Curzon, pianist, Carnegie Hall, Feb. 22:

Theme and Variations, G minor, Op. 43b Schönberg Symphony, Mathis der Maler.

Hindemith Piano Concerto No. 2, C minor Rachmaninoff

Clifford Curzon's performance of the Rachmaninoff Second Concerto was a revelation of what a distinguished musician can do with an inferior piece of music, if he plays it with belief and devotion. Not since the death of Rachmaninoff has the writer heard any pianist who found so much emotional meaning and color in it. The composer used to interpret the work in two ways, sometimes with smashing brilliance and speed, and sometimes with a penetrating melancholy, in a more relaxed mood. Mr. Curzon took this second, and more poetic, approach. He treated every phrase with loving care, maintaining as careful a balance with the orches-



Clifford Curzon Lubka Kolessa

tra, as if he were performing chamber music. Yet the cadenzas were boldly proclaimed, and the march figure of the first movement and the thunderous peroration of the last rang through the orchestral melée.

Mr. Curzon's piano had a rich, deep tone, and was not voiced in such a manner as to make it sound like a steel drill biting through a metal plate. Among the many beauties of his performance were his flawless trills in the slow movement, which were marvels of measure and control. For all its lavish melody and dramatic effectiveness, Rachmaninoff's Second Concerto has cardinal weaknesses. It is far too heavily scored; the solo part is often thin and awkwardly written; and the development is sketchy. When it is played in this fashion, however, the old war-horse takes on new life. The co-ordination between the soloist and orchestra was admirable.

Mr. Ormandy gave a tonally sumptuous and exciting performance of Hindemith's Mathis der Maler, which brought him an ovation. To this reviewer's regret, he must dissent strongly from this interpretation of the work. It lacked that noble severity of style

in which Hindemith conceived the music. It had more of the coloring of François Boucher than of Matthias Grünewald. Mr. Ormandy changed the tempo so often in the first movement that it tended to fall into sections; he did not stress the contrapuntal scheme of the work sufficiently; and he worked too much for climaxes. The Entombment was so softened that its harsh dissonances sounded almost sweet; and the Temptation of St. Anthony was also sentimentalized. For all its lustrous sounds and bravura, this performance skimmed the surface of Hindemith's masterpiece. Schönberg's Regereque variations are more effective in their original version for band, but they were handsomely presented in their orchestral dress. R. S.

First Beethoven Program Conducted By Walter

New York Philharmonic-Symphony, Bruno Walter conducting, Carnegie Hall, Feb. 24:

BEETHOVEN CYCLE-I

Overture to Egmont; Symphony No. 1, C major; Symphony No. 3, E flat major (Eroica).

The first concert of Bruno Walter's Beethoven cycle, which marked the return of the illustrious conductor to the Philharmonic-Symphony, culminated in a performance of the Eroica so magnificent in its overall conception and so polished and integrated in every detail that, at the close, the big audience remained for over five minutes applauding, cheering, and recalling the leader to acknowledge an ovation in which he duly summoned the orchestra to share.

This reviewer, who has heard Mr. Walter's Eroica numberless times, cannot remember when that conductor has provided so big and vibrant an exposition of the masterpiece, one so grandly spacious, heart-shaking and rich in tragic eloquence. He was superbly in the vein, and the players responded electrically to his slightest wish. Even for the most sated listener the experience became something like a thrilling voyage of rediscovery.

Actually, each of the symphony's movements merited the most particularized scrutiny. But what stands out in retrospect is the formidable impact of Mr. Walter's funeral march, his treatment of the cumulative drama of the variations (with the Poco Andante as an unforgettable climax and summary). The conductor carefully avoided the scrambled effect which so many produce by rushing the tempos of this finale. The horn trio in the Scherzo was extraordinary, not only by reason of its technically perfect execution but for the magical, dreamy atmosphere the conductor evoked in a way that suggested Weber in some of his most romantic and sylvan moods.

Aside from this memorable Eroica, the concert brought a weighty reading of the Egmont Overture, broad in scale and powerful in effect; and a performance of the First Symphony marked by style, finish and an abundance of the vitality and bubbling humor that illuminated features which in the early days of the work so perturbed certain stiffnecked contemporaries of the youthful Beethoven. H. F. P.

palette of color and little power or depth of tone. Yet in a fragile way she is a sensitive pianist, who possesses a flair for Chopin in his more delicate manifestations, as embodied in the piano concertos. Mr. Hendl gave her a judicious accompaniment, and the orchestra furnished a smooth account of the meager background music.

The orchestra had plenty of chance for robustness in the remainder of the program. William Schuman's Circus Overture is no more than what it says it is—a noisy, vulgar circus piece. The Ninth Symphony of Shostakovich grows worse, rather than better, on closer acquaintance, and it is astonishing that conductors continue to waste the time on it they do. Hindemith's overture to his amusing but empty and enormously overdimensioned operatic satire, Neues vom Tage, is perhaps the cleverest thing in this three-act farce—the grand climax of which (as this reviewer recalls from a performance he witnessed in Berlin) is reached in an episode where an impatient lover discovers his lady in her bath. H. F. P.

Weisman and Ricci Soloists Under Barzin

National Orchestral Association, Leon Barzin, conductor, Vladimir Weisman, Violinist; George Ricci, Cellist, Carnegie Hall, Feb. 28:

Week End Prelude, Normand Lockwood (First New York Public Performance) Concerto for Violin and Orchestra, A minor Glazounoff Concert Piece for Cello and Orchestra, Boris Koztzen Concerto for Cello and Orchestra, Haydn Symphony No. 1, H. A. Schimmerling (First Performance)

Mr. Barzin is unlikely to enhance his reputation as a program maker by this collocation. Quite apart from its length, it was almost inexcusable in point of content, and offered exactly one piece of good music. This was, of course, the Haydn Cello Concerto, with the third-rate opus of Glazounoff trailing a long distance behind. But even Glazounoff's banalities sounded for a moment like winged messages

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Lubka Kolessa Soloist Under Walter Hendl

New York Philharmonic-Symphony, Walter Hendl conducting, Lubka Kolessa, pianist, Carnegie Hall, Feb. 26:

Circus Overture.....William Schuman (First performance by the Society) Concerto for Piano and Orchestra, No. 1, E minor.....Chopin Overture to Neues vom Tage, Hindemith Symphony No. 9.....Shostakovich Prelude and Love-Death (from Tristan und Isolde).....Wagner

Mme. Kolessa played Chopin's E minor Concerto (actually the second, though published first) daintily and with technical accuracy, though on a rather miniature scale, with a limited

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ORCHESTRAS

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compared with the sorry rubbish decanted the rest of the evening.

Lest any of the blame be laid to the charge of the soloists, however, the reviewer hastens to add that both played very competently and were becomingly applauded. Mr. Weisman, who is only seventeen years old, performed the Glazounoff with deft technique and a tone of pretty quality, though somewhat tight and of rather too limited a volume for anything like the virtuoso style this bourgeois concerto demands if it is to be tolerable. George Ricci, brother of the violinist, Ruggiero Ricci, is a talented cellist whose mechanics and tone are capable of excellent results, as he managed to demonstrate in the Haydn Concerto. It was no fault of his that he was only intermittently audible in Mr. Koutzen's piece, which is a maudering, inchoate affair that generally restricts the soloist to dull passage work or pseudo-ornamental patterns and then blankets most of these under a heavy string accompaniment.

Normand Lockwood's Week End Prelude has at least the merit of not lasting more than about two minutes. The composer appears to have been obsessed during this brief but noisy period by confused memories of American folk tunes, Puccini, and the Overture to Smetana's Bartered Bride. As for the three-movement symphony by the Czech, H. A. Schimmerling (the sections of which are entitled Hope, Sorrow and Devotion), it turned out to be largely an attempt to restate things that Gustav Mahler, Anton Bruckner, and Franz Lehar had said far better before being translated to higher spheres. H. F. P.

Curzon Plays Emperor Concerto With Bruno Walter Conducting

New York Philharmonic-Symphony, Bruno Walter conducting. Clifford Curzon, pianist. Carnegie Hall, March 3 and 4.

BEETHOVEN CYCLE-II
Leonore Overture No. 2
Symphony, D major, No. 2, Op. 36
Piano Concerto, E flat major, No. 5, Emperor

Recreation, in its deepest and truest sense, as applied to a masterpiece, happens rarely enough that its occurrence is cause for joy. The performance of the distinguished British pianist at this concert was such a recreation. Mr. Curzon playing Beethoven brought Beethoven redivivus. From the magnificent opening declamation of the piano to the final tumultuous upward rush of sound, this was a performance to which the appellation masterly could rightfully be attached. The pianist's technical command was every moment at the service of the composer, in a conception that seemed nowhere personal, but absolute, Jovian. The progress of the work brought wonder at felicitous phrasing; tonal colors of the utmost exquisiteness; a command of touch that one moment produced the steely, striding octaves of the first movement's development and the next a delicate tracery of trills. Contrasts in dynamics and moods were so knowingly brought out that the inherent drama of the work unrolled inevitably before the mind.

Seldom has the shy song of the second movement been more touchingly uttered. And at its close, the tentative, mysterious presage of the



Alfredo Antonini



Maria Kurenko

final movement was accomplished in a moment of breathless hush, so that the clangor of the Rondo's opening statement fell startlingly on the ear. One could only admire the pianist's treatment of this final movement, impregnated with an inner gravity rather than a careless gaiety. Brilliance there was, but never flashiness for its own sake, and even the bolder passages bore the stamp of thoughtfulness. The orchestra and Mr. Walter were at one with the soloist in an interpretation that seemed the ultimate in Beethoven performance.

Mr. Walter had previously conducted the Leonore Overture No. 2, with a penetrating sense of its momentous drama, and the Second Symphony, which was another felicitous adventure. In the larger sense of accomplishment, one can find little about which to demur in the conductor's treatment of the Symphony, except that he took the Larghetto a trifle deliberately, as if loath to leave its charming confines. The first and fourth movements were assertive, buoyant, clean; only occasionally did Mr. Walter's enthusiasm betray him into rushing a tempo. Q. E.

Antonini, Kurenko Appear In Manila Symphony Benefit

Sixty members of the New York Philharmonic-Symphony Society. Alfredo Antonini conducting. Maria Kurenko, soprano; Nena del Rosario, pianist. Carnegie Hall, March 5, 2:30:

Sinfonia, from the opera, Vivaldi
(First time in New York)
Motet, Exsultate, jubilate, Mozart
Sinfonietta, Op. 1, Britten
(First time in New York)
Suite, Ma Mere l'Oye, Ravel
Piano Concerto, A major, K. 488, Mozart

Maria Kurenko, one of the most accomplished vocalists of our day, made one of her far too infrequent New York appearances in this otherwise rough-and-ready concert, a benefit for the Manila Symphony. Mme. Kurenko delivered the three-movement Mozart motet, Exsultate, jubilate—which is in reality a concerto for voice and orchestra—with completely instrumental accuracy of pitch and rhythmic values, achieving a precision that might well have been the envy of many an oboe player and a fluency of passage-work such as is almost never heard from singers nowadays. Yet despite the superior exactness of her performance, she was no mere cold substitute for an instrument; she was always a vocalist, animating the music by the special vitality of her own personality, and displaying consummate command of all the devices of legato and accentuation associated with the all but forgotten stipulations of bel canto. Her performance was great in both its craftsmanship and its artistry, and deserved to be heard under auspices that would call more attention to it.

Mr. Antonini is too good a workman to let an orchestra get the better

of him, but there were manifold evidences of inadequate rehearsal in the course of the afternoon. Benjamin Britten's early Sinfonietta (1932) came off best, probably because it had had the largest share of the preparatory time. The work itself is full of arresting snatches of instrumentation and harmonic novelty, but is a thing of shreds and patches. The brief Vivaldi sinfonia was fresh and charming, but tentatively delivered. Ravel's Mother Goose Suite had scarcely more than a routine sound, though it was set forth with factual correctness. The playing of Nena del Rosario, still in her teens, encompassed the Mozart A major Concerto with about the same degree of success as that of the best young soloists at the Philharmonic's young people's concerts. C. S.

Hendl Conducts

Arthur Kreutz Work

New York Philharmonic-Symphony. Walter Hendl conducting. Carnegie Hall, March 5:

Overture to Idomeno, Mozart
Music for Symphony Orchestra, Arthur Kreutz
(First performance in revised version)
Don Juan, Strauss
Symphony No. 2, D major, Op. 73, Brahms

Mr. Kreutz composed Music for Symphony Orchestra in 1930, when he was 24. Whatever the nature of the revisions, which were made after its Philharmonic premiere in 1945, the work shows the signs of a youthful composition in the copious hints of outside contemporary influences. But all the outer elements—Shostakovich,



Ben Greenhaus

Walter Hendl and Arthur Kreutz go over the latter's Music for Symphony Orchestra for a Philharmonic performance

Stravinsky, and Copland are among the more prominent sources—are nicely blended in a homogenous, and effective, orchestration of curiously Dvorakian tinge. The three well contrasted movements suggest that the work might just as well have been called a symphony.

Mr. Hendl led the orchestra in energetic readings of this work and the Strauss tone poem. The Mozart overture was graceful. But these

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qualities were not very conspicuous in the rather unwieldy, if always correct, performance of the Brahms Symphony. A. B.

Walter Conducts Sunday Program in Beethoven Cycle

New York Philharmonic-Symphony. Bruno Walter, conductor. Clifford Curzon, pianist. Carnegie Hall, March 6, 2:45:

BEETHOVEN CYCLE—II

Overture to Leonore, No. 2; Concerto for Piano and Orchestra, No. 5, E flat; Symphony No. 2, D major.

Mr. Walter's reading of the Second Leonore Overture was in certain respects the peak of the concert. The grandeur, ruggedness and dramatic impact of the work exhibited not the slightest trace of that sentimentality or melting mood which now and then creep into some of the conductor's interpretations, to their enfeeblement. Latterly there has been in his work less of this sort of thing than there was earlier, and his achievements have been the greater for it. Once more one was made aware of the formidable greatness of this overture, of how much more audacious, nay modern, it is than the more "structural" and sandpapered Third Leonore, even though it lacks the resplendent peroration that is the crowning glory of the latter.

By contrast with the overture, Mr. Walter's Second Symphony was rather disappointing. Except in the first move-

ment, there was precisely that soft and pathetic quality which is out of keeping with this jubilant music. The slow pace that the conductor adopted in the amiable Larghetto brought to it an unsuitable flabbiness; and the Scherzo and finale lacked acuteness and edge.

Mr. Curzon's performance of the Emperor Concerto stirred the big audience by its brilliance, power, musicianship and technical accomplishment. One has heard the work played in ways that have more profoundly captured the spiritual intimations of the Adagio; yet, as a whole, the rendering was a large scale and memorable one. H. F. P.

Little Orchestra Presents Gluck's Orpheus

Little Orchestra Society. Thomas Scherman, conductor. Kathleen Ferrier, contralto; Ann Ayars and Louisa Kinlock, sopranos. Westminster Choir, John Finley Williamson, director. Town Hall, March 2:

Orfeo ed Euridice.....Gluck (Presented in concert form, in Italian)

The Elysian melodies of Gluck's Orfeo ed Euridice, silent in New York since Bruno Walter conducted the Metropolitan's last revival of the opera in 1941, were heard again in a special post-season program of the Little Orchestra Society. Two of the vocal soloists were well versed in the music, for both Kathleen Ferrier and Ann Ayars sang in the Glyndebourne production in England. Miss Kinlock's appearance aroused interest for quite another reason, for the name she used was a mask—in advance, at least—for the identity of Ethel Barrymore



Kathleen Ferrier

Ann Ayars

Colt, daughter of the celebrated actress.

Orfeo is not the strongest of Gluck's operas from the dramatic or theatrical point of view. It cannot be compared in scope and impact with Iphigénie en Tauride. It has a less broadly heroic character than Alceste, and it has not the vivacity and piquancy of Iphigénie en Aulide, which is almost as much a ballet as an opera. Yet Orfeo evokes a special mood of serene loveliness that is hardly duplicated in the longer and weightier Gluck operas, except perhaps in certain pages of Paride ed Elena. Perhaps Orfeo is placid almost to a fault, for even the music of the Furies is not very chilling. But in its serene, happy contemplation of beautifully shaped melodies, it achieves an idealization, a purification, of classic mythology that is rare in musical art, and wholly precious.

Both Miss Ferrier and Miss Ayars captured the spirit of the work, and presented their solos and duets with fine musicianship and without ostentation. In the first part of the opera Miss Ferrier's interpretations were perhaps a little pale, and her tone a little breathy; she may have felt the lack of stage surroundings. But with the recitative preceding her most familiar aria, and in Che farò senza Euridice itself, she infused the music with great warmth, and made it deeply affecting. Miss Ayars was emotionally sensitive from the first, and made exemplary use of pathetic accentuations that is no way detracted from the sweetness and apparent artlessness of her singing. Miss Kinlock, who can by no act of kindness be made out to be an accomplished vocalist, found her part hard going. In the brief choral numbers, a group from the Westminster Choir sang with the superb discipline and lively tone for which the choir is properly famous.

Since we owed our chance to hear this exquisite music to Mr. Scherman, it would be agreeable to praise his own work. But truth and not sentiment must prevail, and the truth is that he did not raise the orchestral aspect of the performance above mediocrity. Mechanically, the playing was ragged; musically, it was wanting in discrimination in phrasing, dynamics, tempos, and accentuation. Although the instrumentalists seemed to feel more at ease after an hour or so, the general orchestral sound was heavy and monotonous throughout. C. S.

Society for Forgotten Music Offers C.P.E. Bach Premiere

The Society for Forgotten Music presented what was said to be the world premiere of C. P. E. Bach's Trio Sonata, for flute, viola, and piano, at the New York Public Library on Jan. 30. The figured bass was realized by Karl Doktor, with Paul Doktor, violist; Julius Baker, flutist; and Robert Henry, pianist, as the other participants. Other works on the program were three songs, to anonymous 13th-century German texts, by Siegmund von Hausegger, who died last year in Munich, sung by Ruth Krug, contralto; and a group of madrigals and canons, sung by the Randolph Singers, directed by David Randolph.

New Orchestra Bows in Winnipeg

WINNIPEG, MANITOBA.—An enthusiastic audience of 3,000 greeted the newly formed Winnipeg Symphony in its inaugural concert on Dec. 16 at the Auditorium. Composed of 55 professional musicians and 15 young players, the orchestra was led by its permanent conductor, Walter Kaufmann, in a program that augured well for the future of the organization. The major work of the evening was Dvorak's Symphony No. 5, in E Minor, to which were added the Prelude to Die Meistersinger; Samuel Barber's Adagio for Strings; and Mr. Katz's own Dirge for Orchestra, and Two Slavonic Dances. Four more concerts are planned for the season.

Czechoslovakian by birth, Mr. Kaufmann was educated in Prague and Berlin, spent twelve years in India where he engaged in research in Indian and Tibetan folklore. He was conductor for the All-India Broadcasting Corporation. He went to England in 1946, and came to Canada in 1947, moving to Winnipeg in October, 1948.

S. ROY MALEY

Berkeley Concert Given By San Francisco Symphony

BERKELEY, CALIF.—The San Francisco Symphony, Pierre Monteux, conductor, gave the second of its three concerts for the University of California on Feb. 13. The program included George Barati's Configuration, with the composer conducting; Brahms' Tragic Overture; dances from Falla's The Three Corners Hat; and Tchaikovsky's Sixth Symphony.

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Rochester in Midst Of Rewarding Season

Local Orchestras Active—Boston Symphony Is Among Distinguished Visitors

ROCHESTER.—During December, the Rochester Philharmonic, under Erich Leinsdorf; and the Rochester Civic Orchestra, under Guy Fraser Harrison, went on tours that took them to seven cities in surrounding states.

The Philharmonic was welcomed back by a large audience in Eastman Theatre on Jan. 6, when Mr. Leinsdorf presented two works by American composers—Walter Piston's *The Incredible Flutist*, and Don Gillis' *Portrait of a Frontier Town*. The program also included three Bach sinfonias, arranged by Mr. Leinsdorf; and Tchaikovsky's Sixth Symphony. In the program of Jan. 13, Mr. Leins-

dorf conducted Martinu's Violin Concerto, with Millard Taylor, concertmaster of the orchestra, as soloist. The remainder of the program included works by Smetana, Dvorak, and Weinberger. Mr. Taylor gave a beautiful performance, and was recalled to the stage several times.

Artie Shaw, clarinetist, was soloist in the Civic Orchestra Pop concert on Jan. 9, with Mr. Harrison conducting. On Nov. 28, Mr. Harrison led the orchestra in a membership night Pop Concert. Mildred Hockman, soprano, was soloist. On Dec. 5, the orchestra presented a program of Irish music, with Jimmy Carroll, tenor; and Eileen Malone, harpist, as soloists.

The Rochester Philharmonic, under Mr. Leinsdorf, gave the first Rochester performance of Gershwin's *Concerto in F*, on Dec. 2, with Byron Janis as piano soloist. Mr. Janis played with assurance and élan, and was enthusiastically received by the audience.

On Dec. 8, the Boston Symphony, Serge Koussevitzky, conductor, made its annual visit to this city. The large audience responded warmly to a program that included works by Honegger, Satie, Prokofieff, and Brahms.

On Dec. 16, Mr. Leinsdorf led the Philharmonic in a program of works by William Walton, Rachmaninoff, and Liszt, with Jésus Maria Sanromá as soloist in Schumann's Piano Concerto. Mr. Sanromá appeared in place of William Kapell, who was ill.

Fred Waring and his Pennsylvanians played to a sold out house on Dec. 10, under the auspices of the Civic Music Association.

MARY ERTZ WILL

Mazer Conducts Wheeling Concerts

WHEELING, W. VA.—In the Wheeling Symphony's second program of the season, Henry Mazer, now in his second year as conductor, showed himself to be a capable program builder. He opened the program with Reznicek's Overture to Donna Diana, and then progressed to Rimsky-Korsakoff's *Scheherazade*, which received its first Wheeling performance on this occasion. After Prokofieff's *Lieutenant Kijé Suite*, Mr. Mazer conducted Saint-Saëns' *Introduction and Rondo Capriccioso*, for violin and orchestra, with Earl Summers, Jr., the orchestra's new concertmaster, as soloist. Unfortunately, the unsatisfactory acoustics of the Virginia Theater swallowed up the sound of the solo instrument. The program ended with Autumn, a light, lush composition by the Wheeling composer, William Chamberlain; and Earl McDonald's *The Legend of the Arkansas Traveler*.

In the opening concert of the season, on Oct. 21, Mr. Mazer presented Kabalevsky's Overture to *Colas Breugnot*; Beethoven's Fourth Symphony; Siegfried's *Rhine Journey*, from Wagner's *Götterdämmerung*; Debussy's nocturnes, *Nuages* and *Fêtes*; Ravel's *Pavane Pour Une Infante Défunte*, and Johann Strauss' *Tales from the Vienna Woods*. The Wheeling Symphony now numbers 72 players. Some of the men in key positions are imported from Pittsburgh.

MONTANA X. MENARD

Alice Howland Comes Under MPB Management

Alice Howland, mezzo-soprano, has signed a managerial contract for next season with Mertens, Parmelee and Brown, Inc., division of Columbia Artists Management. Miss Howland's recent appearances have included a recital engagement in New Bedford, Mass., and appearances during March as Dorabella in Mozart's *Così Fan Tutte*, which the New Lyric Stage Company will present on tour in Pennsylvania, West Virginia and Massachusetts.



Jules M. Collins

Jules M. Collins Named ASCAP Sales Manager

Jules M. Collins has been appointed sales manager of the American Society of Composers, Authors and Publishers, succeeding Herman Greenberg, who retired on March 1, after thirty years with ASCAP.

Anderson and Scott In Rochester Recitals

ROCHESTER.—Marian Anderson recently gave a recital before a large audience in the Eastman Theatre, with Franz Rupp at the piano. The program had wide appeal, and there were many calls for encores. Tom Scott was presented in Kilbourn Hall, in the chamber music series, in a program of American folk songs, and the large audience received him enthusiastically.

On Dec. 14, the Philharmonic Woodwind Quartet, assisted by Charles Riker, pianist, gave a charming and unusual program in Kilbourn Hall, in the same series. The members of the group are Joseph Mariano, flute; Robert Sprenkle, oboe; Rufus Arey, clarinet; and Vincent Pezzi, bassoon.

Handel's *Messiah* was given at the Eastman Theatre on Dec. 26, with the Rochester Oratorio Society conducted by J. Theodore Hollenbach. Florence Ralston, soprano; Nancy Arthur, contralto; James Bailey, tenor; and William Warfield, bass, were the soloists. The annual Christmas concert was given on Dec. 19, with seven choirs and the Civic Orchestra, conducted by Mr. Harrison, participating. A special New Year's concert presented Phil Spitalny and the Hour of Charm Orchestra. On Dec. 29, a ballet program was presented at the Eastman Theatre, for the annual children's Christmas party.

On Jan. 15, Patsy Parr, an eleven-year-old pianist from Toronto, was soloist in a children's concert presented by the Civic Orchestra.

The Pasquier Trio played a program in Kilbourn Hall on Jan. 18. Francis Iogha, pianist, was guest soloist with the Civic Orchestra. Paul White, the orchestra's associate conductor, was in charge.

MARY ERTZ WILL

Jac Gorodetzky New Budapest Violinist

Jac Gorodetzky, formerly a member of the Guilet Quartet, has been named second violinist of the Budapest Quartet, according to an announcement made by Annie Friedberg, the ensemble's manager. Mr. Gorodetzky will join the other members of the quartet for their Washington concerts at the Library of Congress.

Columbia Ensemble Sings in Harrisburg

HARRISBURG, PENNA. — Excerpts from operas, sung by the Columbia Operatic Trio, accompanied by the Harrisburg Symphony, gave a capacity forum audience a delightful evening of music on Jan. 25. The members of the group are Agnes Davis, soprano; Elwood Gary, tenor; and Carlos Sherman, baritone. The orchestral portion of the program included overtures to operas by Mozart, Wolf-Ferrari, Flotow, and Johann Strauss. George King Raudenbush conducted.

Benno Moiseiwitsch appeared in a piano recital for the Wednesday Club Civic Music Association on Jan. 22, giving an impressive exhibition of technical precision. DICK McCRONE

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Portugal Experiences Music Upsurge

By KATHERINE H. CARNEYRO

LISBON

FOR the past several years, Portugal has been experiencing a musical revival. When the status of this country's music a few years ago is compared with its present status, it is apparent that remarkable progress has been made. Not only has the number of activities steadily increased, but the spread of musical culture among those hitherto uneducated in the art is striking. The general increase in enthusiasm for music has encouraged existing societies to enlarge their scope, and has led to the formation of new groups—particularly of women's and students' clubs, said to be the first of their kind in Europe.

The government, remaining firm in its support of music, has contributed to the musical growth of Portugal through its series of symphonic, chamber-music, and recital broadcasts and its public concerts; through awards and subsidies to students and scholars for study abroad; through the stimulation of interest in folk music and folk dances; and through the publication of Portuguese music of international interest. One of the most significant research projects has been that of Manuel Joaquim—for the House of Braganza, and with endowment by the royal family of that name—into manuscripts of medieval Portuguese music.

OF all the musical activities in Portugal, those of the newly founded Orchestra Sinfonica de Conservatorio do Porto, in Oporto, were undoubtedly the most progressive and the most widely discussed. Indeed, the formation of the orchestra became a national issue, because it involved the relative status of Portuguese and foreign musicians. From the outset, the engagement of a foreign conductor and many non-Portuguese musicians, and the apparent disregard for native talent, brought about disputes. The salary scale, higher than that of any hitherto paid in Portugal,

caused friction with other organizations. At the beginning, financial difficulties threatened the new orchestra with an early death, but despite the high cost of operation it has managed to hang on.

The orchestra now shows promise of becoming one of the foremost European ensembles. A French conductor, Marius François Gaillard, has been engaged as regular conductor, and guest engagements have been filled by Issay Dobrowen, Igor Markevitch, and Sir Malcolm Sargent. Both Mr. Dobrowen and Mr. Markevitch conducted series of concerts in Oporto, Guimaraes, Coimbra Braga, and Lisbon.

The customary concerts of the Lisbon Philharmonic were conducted by its regular conductor, Mr. Freitas Branco. The soloists were Leonor Souza Prada and Vasco Barbosa (one of the outstanding young talents), violinists; and M. A. Leveque Freitas Branco, Helena Costa, and Nella Maissa, pianists. The programs included concertos by Mozart, Beethoven, Hindemith, and Khachaturian. A notable a cappella mixed chorus, Polifonica, led by Sampaio Ribeiro, was heard not only in Lisbon, but in other cities as well. The Duarte Lobo Choral Society, in collaboration with the Lisbon Philharmonic, under the direction of Ivo Cruz, presented several well known choral works. A new society, Sol Major, founded by Dom José da Camara, and composed of Portuguese artists, gave interesting chamber music concerts, one of which included the premiere of Claudio Carneyro's String Quartet, commissioned by the government, and interpreted by the Quarteto Nacional.

Numerous concerts by students and teachers of the conservatories of Lisbon and Oporto further indicated the improvement in musical quality that has been taking place in Portugal from year to year.

THE first foreign artist to appear this season was Yehudi Menuhin, violinist, who played in Oporto under the auspices of the Orpheum Portuense, and in Lisbon under the management of the Sociedade dos Concertos. These, like most other similar Portuguese managerial institutions, are organized on a non-profit basis, with the result that famous artists are presented at prices lower than would be possible otherwise. Other visiting artists were Artur Rubinstein, Paul Loyonnet, André Navarro, and the Quintetto di Roma. Pierino Gamba, the Italian child prodigy, conducted the Madrid Symphony in five concerts in Lisbon and three in Oporto, under the auspices of the Circulo da Cultura Musical of Lisbon. Foreign opera companies were able to present extended seasons this year.

Exchanges of musical culture have been carried on between Portugal and both Brazil and France. The Brazilian musicologist, concert singer, and diplomat, Vasco Mariz, arranged programs by Heitor Villa-Lobos, the late Oscar Lorenz Fernandez, and Marie Pourdes Cruz Lopez, soprano.

France sent Janine Weil, cellist, and Marie Braneae, soprano.

The seventh series of concerts by the Orçestra Nacional, conducted by Pedro de Freitas Branco and Frederico de Freitas, will employ the services of such soloists as Leonor Souza Prado, Vasco Barbosa, and Silva Pareira, violinists; Jose Sequeira Costa, M. A. Leveque Freitas Branco, Nina Marques Pereira, and Nella Maissa,

pianists; and Guilhermina Suggia, cellist. A number of works by Portuguese and foreign composers will be played for the first time in Portugal.

Sir Malcolm Sargent will arrive in May, to conduct the new Oporto orchestra. Other artists announced are the Boyd Neel String Orchestra; Edwin Fischer, pianist; Toni Rosado, Spanish soprano; and Pierre Fournier, cellist, who will appear as soloist with the Oporto orchestra under the baton of Marius François Gaillard in several cities of northern Portugal.

Beethoven's 'Lost' Piano Work

(Continued from page 35)

of the context supplied by the foregoing two. Not till 1943 did Professor Hess complete the rest of his labor of love, and then only after thoroughgoing revision and the elaboration of the two cadenzas, for which only Beethoven music was used to fill in gaps.

EVEN at that, Professor Hess' reconstruction has not gone unchallenged. Mr. Braunstein believes that the original was probably simpler in texture, and takes issue with the treatment of the second violin in the working out of the first movement, including certain things that "cannot be shown in scores of 1784, such as flute passages leading that instrument to an altitude neither Beethoven nor a mature composer of that year ever demanded of it." The horn setting, moreover, my correspondent pronounces "entirely out of style." Mozart, asserts Mr. Braunstein, "is very restrained in the use of the natural tones, and seldom resorts to stopped tones in his piano concertos. But Hess goes so far as to use thirteen of the natural tones and even the sixteenth, which was very difficult to obtain. . . . In short, Hess' manner of horn setting conforms rather to that of Fidelio or later romantic scores, and is thus wholly out of style. His cadenza for the first movement, running to 55 bars (a fifth of the entire piece) shows the same want of historic understanding. Beethoven's range amounts to four octaves plus a fifth, but Hess demands almost six octaves."

All told, the Rondo is the most interesting and to some degree the most adventurous movement of the concerto. Its most striking departure is to be found in the E flat minor interlude, which evokes in rather startling fashion the rhythm and harmonic feature of one of the variations in the last movement of Mozart's C minor Piano Concerto—a work which had not yet been composed. Shall we say that this is one of those unaccountable phenomena that was "in the air" at the time? Certainly, Mozart could hardly have heard the movement in question. On the other hand, we can scarcely imagine the maturer Beethoven terminating a work as he does this concerto. The Rondo simply stops after a reiteration of its recurrent theme, as if the boyish composer suddenly had enough and decided to make an end of the thing then and there. The second move-

ment reminds one now of some of the slenderer manifestations of Mozart, now of Gluck, now of Haydn. It is songful, with a lyricism in the "gallant" style, and the solo part is embellished with ro-coco ornamentations. Toward the middle of this Larghetto, the mood deepens, and the minor colors briefly lend the music an expression that approaches melancholy. The themes of the opening movement are naive, the second not differing greatly from the first, which is like one of those innocent and rather folk-like tunes of pseudo-martial flavor that abound in the instrumental music of the period.

HANS ENGEL, an outstanding authority in the field of piano concerto, thinks it would be difficult to trace connections between this early work of Beethoven's and other concertos. Mr. Braunstein believes the composer may have been familiar with one by his teacher, Christian Gottlob Neefe, published two years earlier and discussed in great detail (with thirteen musical examples) by Imgard Leux, in a biography of Neefe published in 1925. Though Neefe had studied closely the cembalo concertos of Bach and his sons, he was more directly influenced by the Mannheim school. In any case, there are strange parallels between Neefe's concerto and that of his pupil, both in orchestral requirements (pairs of oboes and horns in one, pairs of flutes and horns in the other) and in the number of bars that make up the three movements. To a certain extent, Neefe in his piano concerto may have furnished Beethoven with a model for his. Mr. Braunstein is also disposed to believe that the young man from Bonn may have been acquainted with the A major and the B flat concertos by Dittersdorf.

Technically, stylistically, and in the affection for the work it betrays at every point, Mr. Frugoni's performance, as the Polydor recording reproduces it, is worthy of the highest praise, and this gifted pianist (who was born in America, of Italian parents) must be regarded as an outstanding missionary of the early Beethoven curiosity. One need not hesitate to call the little concerto a museum piece, for it is hardly more. But though it can never take a place beside the five subsequent piano concertos, this juvenile work is interesting enough for occasional hearings to preserve it from utter oblivion.



Elisa Sousa Pedrosa, founder of the Circulo de Cultura Musical

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